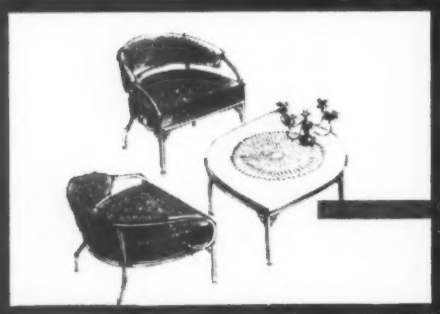
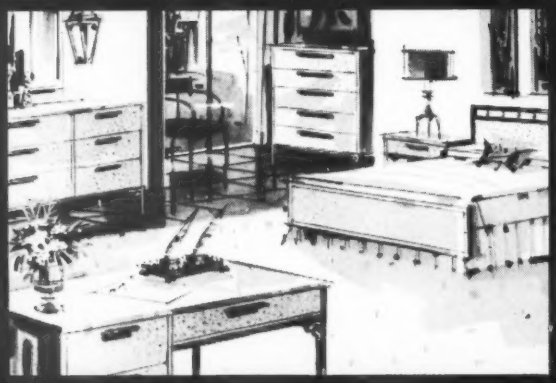
INTERIOR DESIGN

NOVEMBER 1958

A Professional Magazine for the Interior Designer and Decorator





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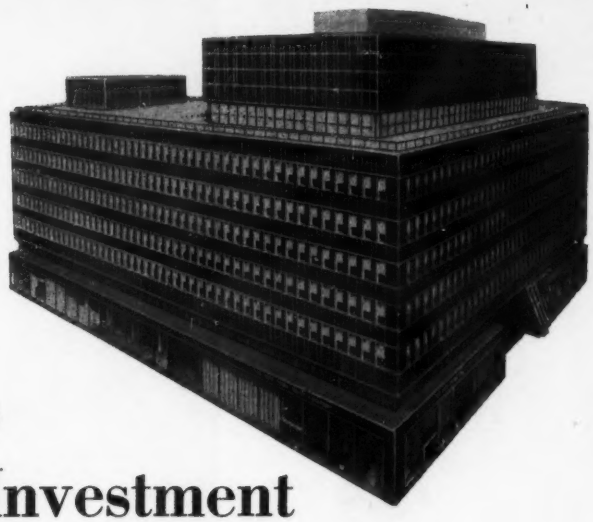

SCALAMANDRÈ Silks for the Commercial Investment Trust Building

Black granite and stainless steel—solid, enduring, functional—were used in the construction of the handsome new building by architects Harrison & Abramovitz for the Commercial Investment Trust Financial Corporation, at 650 Madison Avenue, in New York. The entrance, dominated by a huge carved slab of white Arabescoto marble and a large C.I.T. sign in stainless steel and granite, welcomes the visitor. Inside, the employees work at ease in the most modern of office settings, and visitors are "at home" in the most contemporary of office décor. In the offices with interior planning and design by Eleanor LeMaire, silks by Scalamandrè are an important part of the decorative scheme, for Scalamandrè means dependability in fabrics, backed by durability as well as high style in modern design and color.

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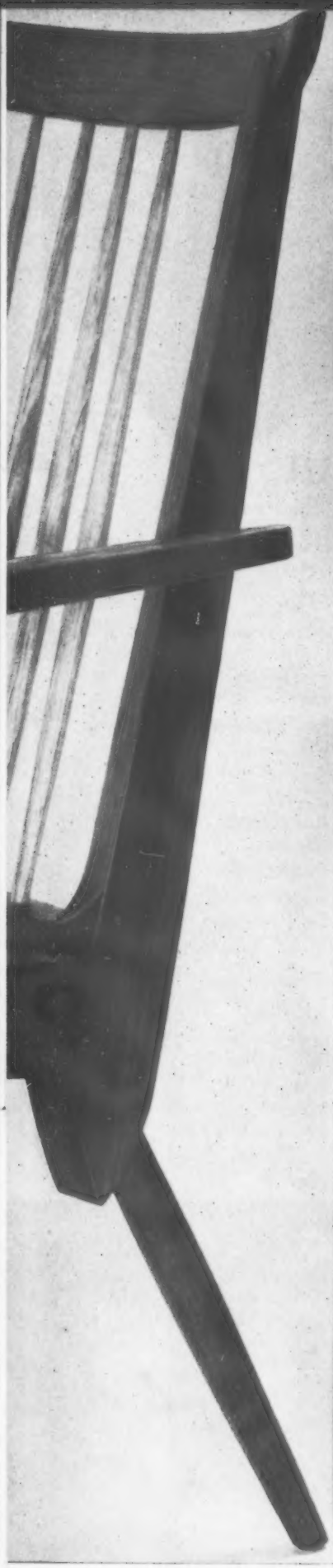
Ezra Stoller, photographer

In executive offices on eighth floor of C.I.T. building, interior designer Eleanor LeMaire, uses Scalamandrè silk for draperies which supply the dominant color motif, terra cotta in office above, and gold in office at right.



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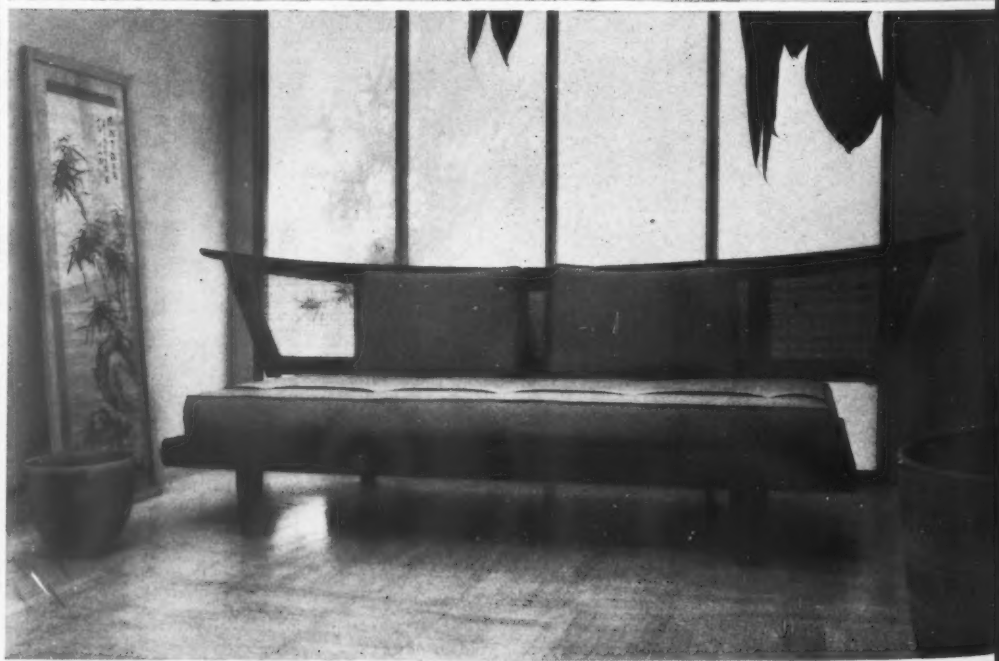

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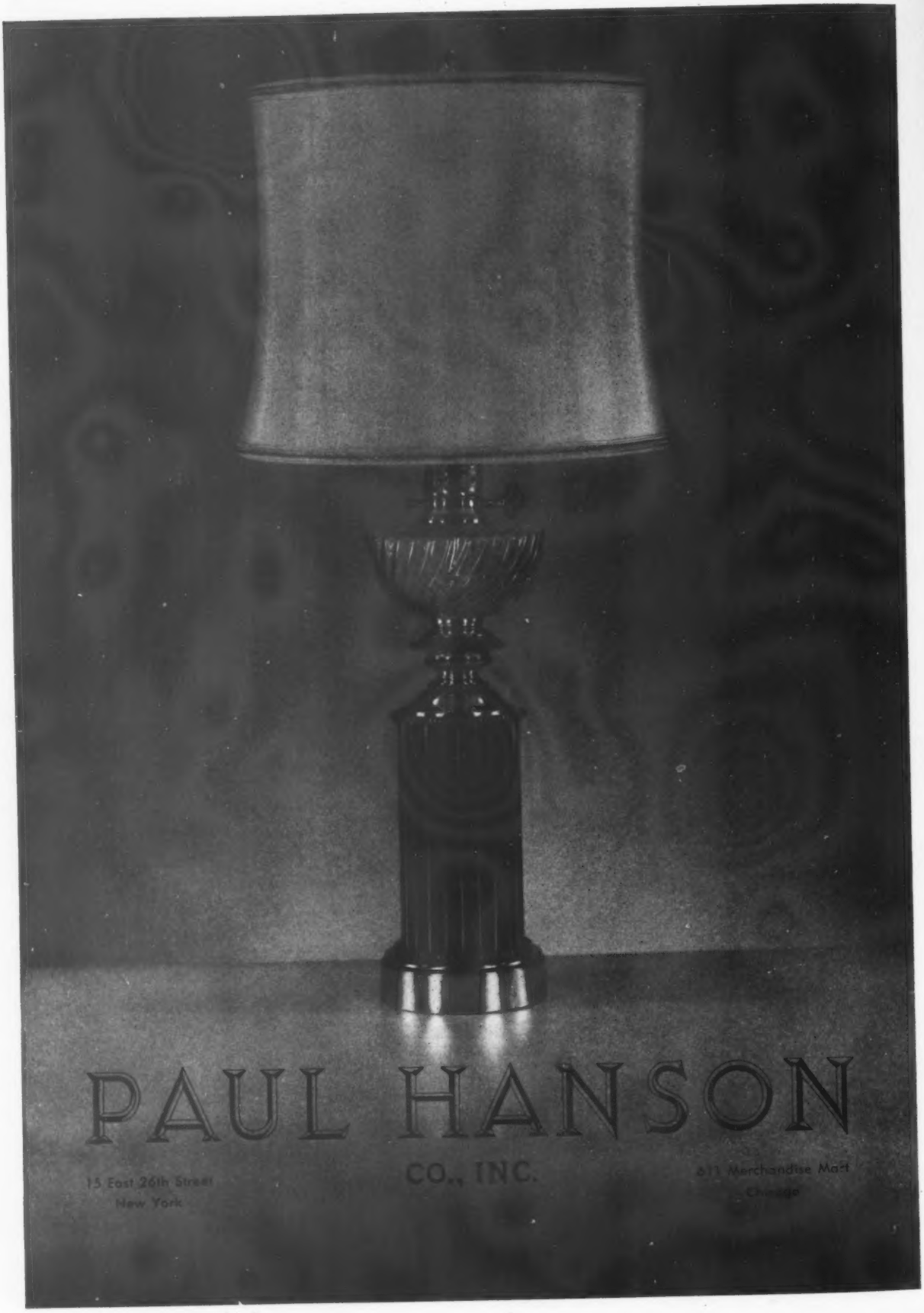
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INTERIOR DESIGN

NOVEMBER 1958

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DIRECTORY OF

QUALITY SOURCES

INTERIOR DESIGN

NOVEMBER 1958

PURCHASING NOTES

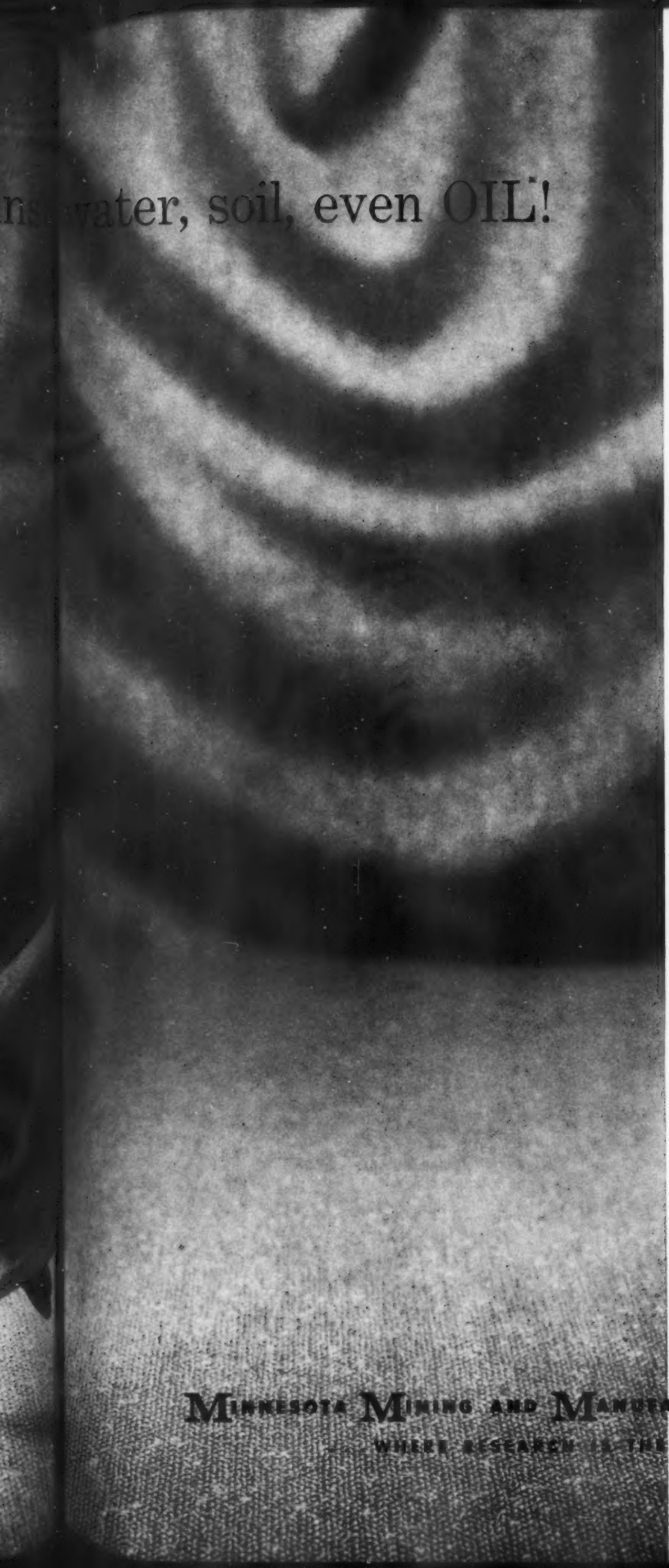
SCOTCHGARD® BRAND STAIN REPELLER

presents new horizons of practicality for fabrics ▶

FABULOUS FIRST!

An exciting new finish! "SCOTCHGARD" Brand Stain Repeller is a fluorochemical —not to be confused with water-repellent treatments. "SCOTCHGARD" Repeller is an amazing new chemical development from 3M research. The fluorochemical coats each and every fiber of the fabric with an invisible shield that shuts out soil, water-borne stains—and for the first time in history—oil-borne stains, too. Because "SCOTCHGARD" Repeller is a coating of each individual fiber, it still allows the fabric to breathe; so fabrics do not board up, and color is not altered. There are many water-repellent or soil-repellent treatments on the market today. But "SCOTCHGARD" Repeller *is the only fabric finish* that gives you protection against soil, water-borne stains, and oil-borne stains all in one package . . . opening up new practicality for beautiful colors from pink to pimento. A wide selection of beautiful fabrics is now available with "SCOTCHGARD" Repeller. And almost any fabric can be treated with this amazing new finish. See your source or finisher. Or for more information, write 3M, Dept. WY-118, St. Paul 6, Minnesota.

EASY OFF! (Photo, right) Soil and household dust just whisk away! Water and oil won't penetrate fibers; they gently blot away!



SCOTCHGARD® BRAND STAIN REPELLER

WATERY SPILLS—ink, for example—roll right off fabrics treated with "SCOTCHGARD" Stain Repeller. Even catsup blots up easily.

SOIL STAYS SURFACED! Dust and dirt brush away without a trace. And "SCOTCHGARD" Repeller stays with the fabric through a lifetime of wear.

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◀ **NOT A TRACE! Photograph at left shows fabric after soil, oil and water spills were removed.**

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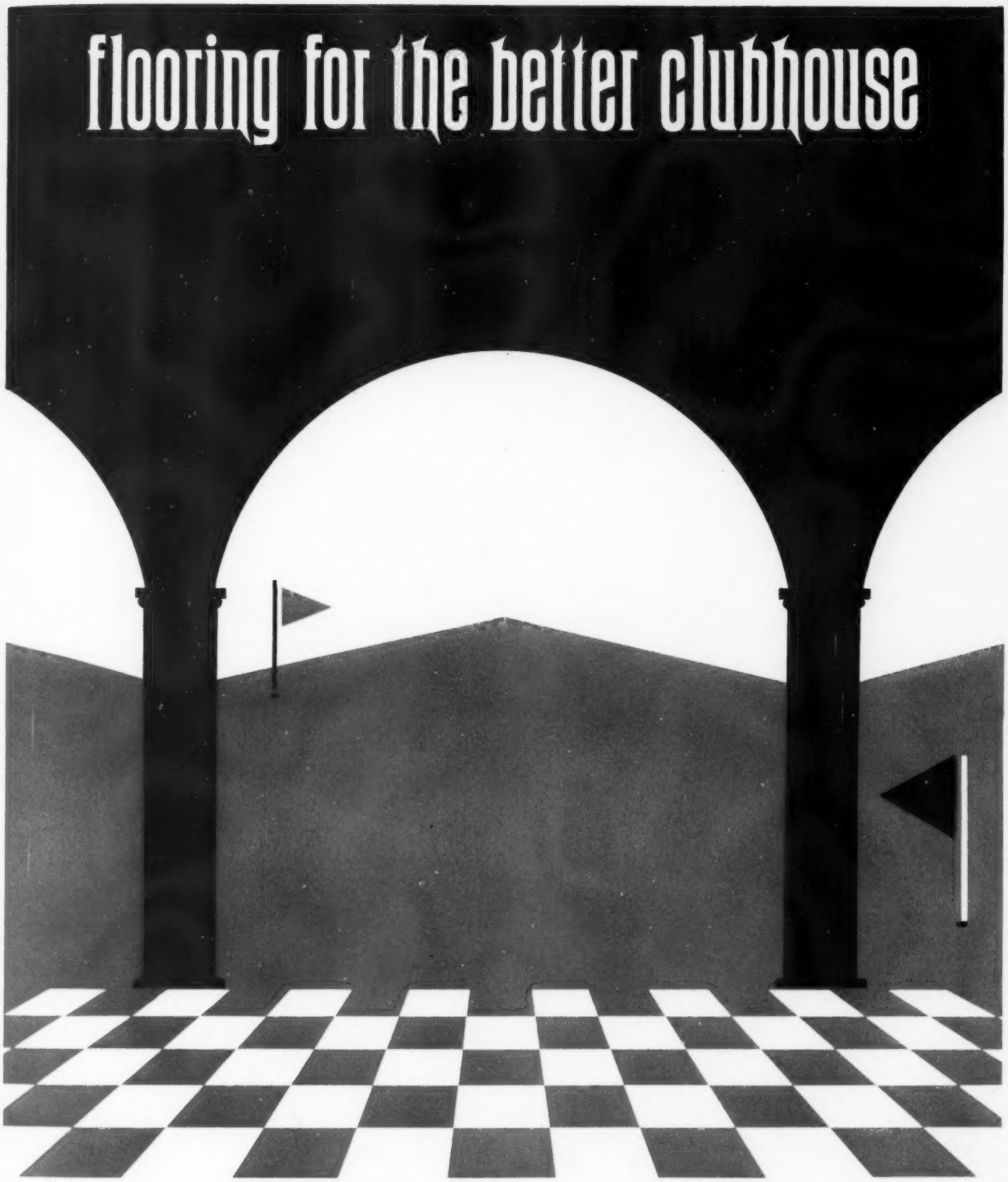

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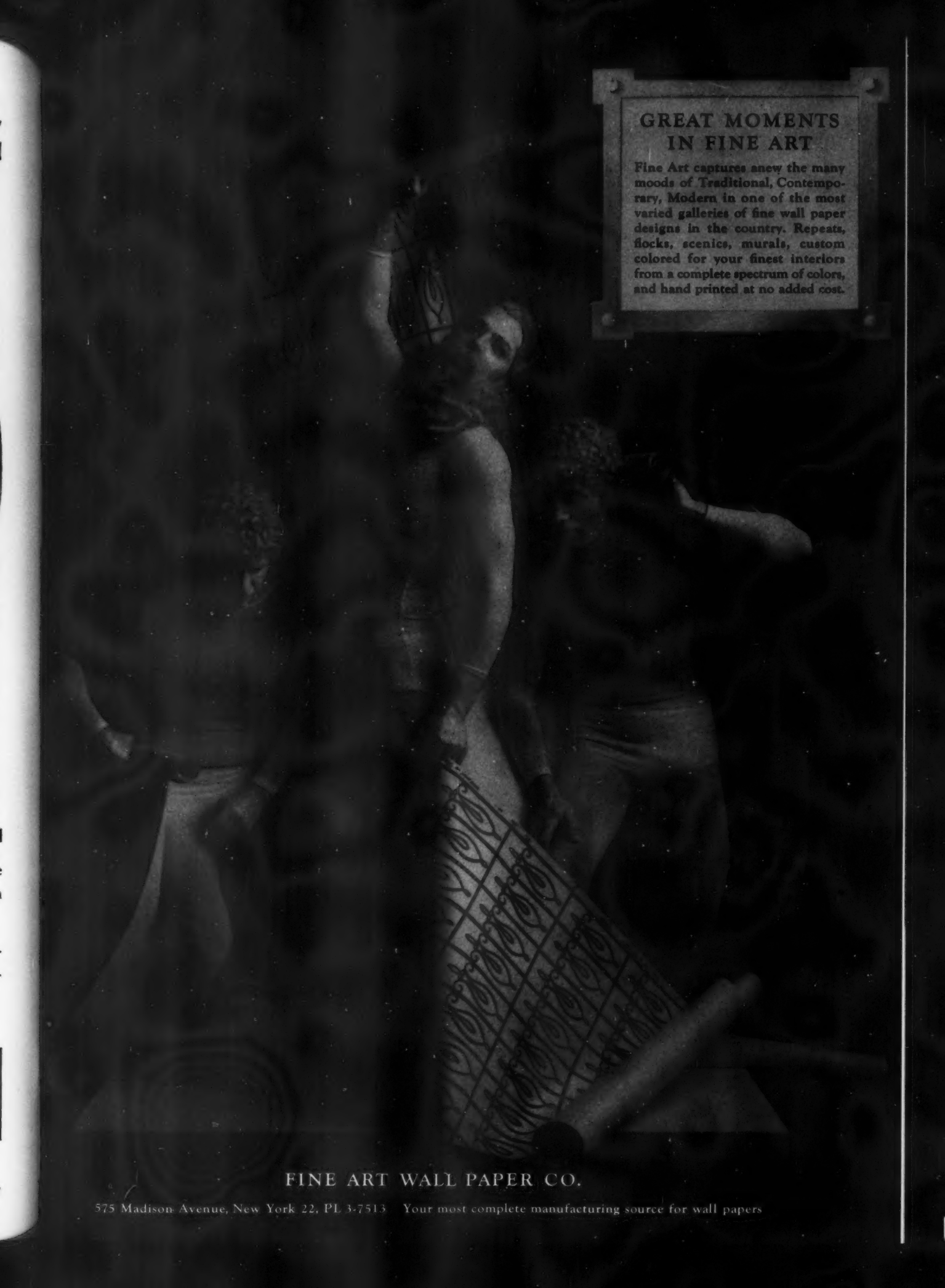
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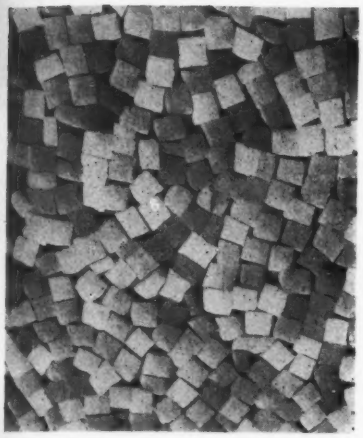
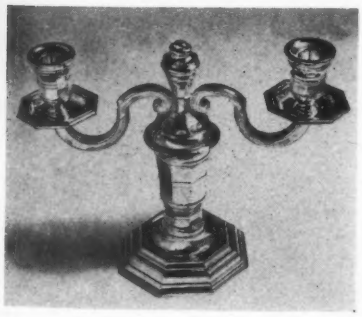
Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS



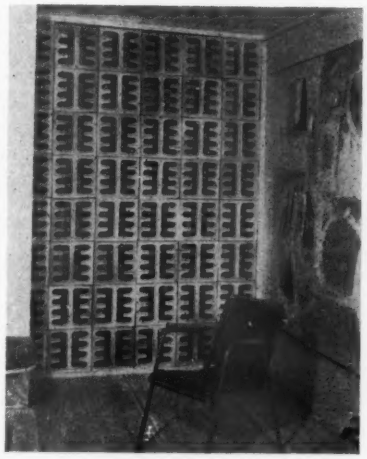
Mosaic Vinyl for Floors

Tessara, a plastic floor pattern recently included in the Armstrong Cork Co. vinyl *Corlon* series captures in formulation and effect, the striking design appeal of mosaics. The composition includes small, square-faced vinyl chips embedded in vinyl and surrounded by vinyl grout, available in 7 tone-on-tone colorings of sage green, beige, gray, putty, ivory and suede brown, and comes in sheet form 6′ wide. Combined with *Hydrocord*, a strong flexible moisture resistant backing, *Tessara* is suitable for installation in basements and other below grade subfloors, as well as on suspended and on-grade subfloors. A special Armstrong cement is recommended for installation. Sample tiles are available by writing the company plant at Lancaster, Pa.



Silver From France

Cristofle Silver, Inc., foremost silversmiths of France, recently opened a New York showroom in the Baccarat Crystal building, 55 East 57th Street, where is displayed selections from the firm's sterling and silver-plate collection of over thirty distinctive patterns. Many designs are based on French 18th-century styles, including Louis XIV, XV, and XVI, with simple but striking decorative detail; others introduce new free-flowing contemporary forms exemplifying a distinctive modern line of traditional French elegance. Besides examples of deluxe silver, including candelabra (illustrated) and place settings in many stylings, a number of well-known French artists have lent their talents in the creation of such choice items as trays and vases, breakfast sets—including coffee urn, sugar bowl and creamer on a tray — and smoker set combinations. Essentially utilitarian in function, many of the items are also beautiful enough to be displayed as decorative accents.



Tiles in Relief

Sculptured ceramic tile for walls, designed by Lee Rosen for Design-Technics, 4 East 52nd Street, New York, is illustrated here in a dramatic room setting by Bertha Schaefer. The tile design is pierced in an interesting key-like pattern, measures 12″ square and 2″ thick, according a strong sense of solidity despite its open quality. The color range is wide, and there is a choice of clays in matte or glossy glaze finishes. The tile is practical, too, used indoors or outdoors, with little maintenance required. Be sure to see the firm's attractive collection of ceramic lamps and accessories.

Fabric Shutters

Fabric shutters for an original look in fabric correlation are made available by Pinecrest Inc., 400 First Avenue, North Minneapolis, manufacturers of traditional and vertical shutters, in diversified treatments for windows, screens, room dividers and furniture. The novel shutter designs offer the interior designer complete flexibility in choice of sizes, fabrics and finishes, (including fabrics treated to resist dirt) or leather, plastic or ceramic substitutes. If the decorator wishes to supply his own fabric, the same moderate prices prevail. In addition to fabric shutters, the company imports exciting ramma fretwork from Japan, in twelve different designs and two finishes—natural and mat black—which is especially handsome for their see-through qualities and shadow effects, with light filtering through. A completely illustrated catalog is offered.

Service of Production

A new firm, Stewart Associates, 237 East 20th Street, New York, offers a unique service to the interior designer of both residential and contract installations who wishes to be free of the more prosaic production details of an interior job, in order to concentrate more fully on creative effort. The firm is set up to take care of all ends of production including drawing up plans as well as specifications and budget estimates, securing building department permits, qualified bids from reliable contractors and scheduling and supervising all work to completion. The decorator has the option of selecting any one or all of the services offered according to his needs.

Protective Coating For Fabrics

Scotchgard is a new finishing agent developed by the Minnesota Mining and Manufacturing Co., 900 Bush Avenue, St. Paul, Minnesota, for upholstery fabrics and is guaranteed to repel oil and water stains and to resist dry soil. The chemical formula applied to the fabric as a protective coating is based on the well known principle that oil, water and fluoro-chemicals won't mix, thus any stains or soil are floated to the surface where they are simply blotted or brushed off, or in more stubborn cases removed with an ordinary household solvent without leaving a ring. The process can be used safely on light bright colors with no fear of changing the fabric's hand or appearance and has limitless potential in public interiors where maintenance of upholstered furniture is an ever present problem.

Continued on page 30

Tools for the imagination

Dimension. Texture. Color. Light. These are the designer's tools. Simple tools; the hardest kind to use. Basic tools that inspire the craftsman, challenge the beginner.

General Electric's Lamp catalog—yours for the asking—is that kind of tool. It's *basic*—essential information on dimensions, lumen output, base and bulb types, finishes and suggested uses. It's *versatile*—describes nearly 700 types and sizes. It's *challenging*—a choice of systems and effects to solve any lighting problem.

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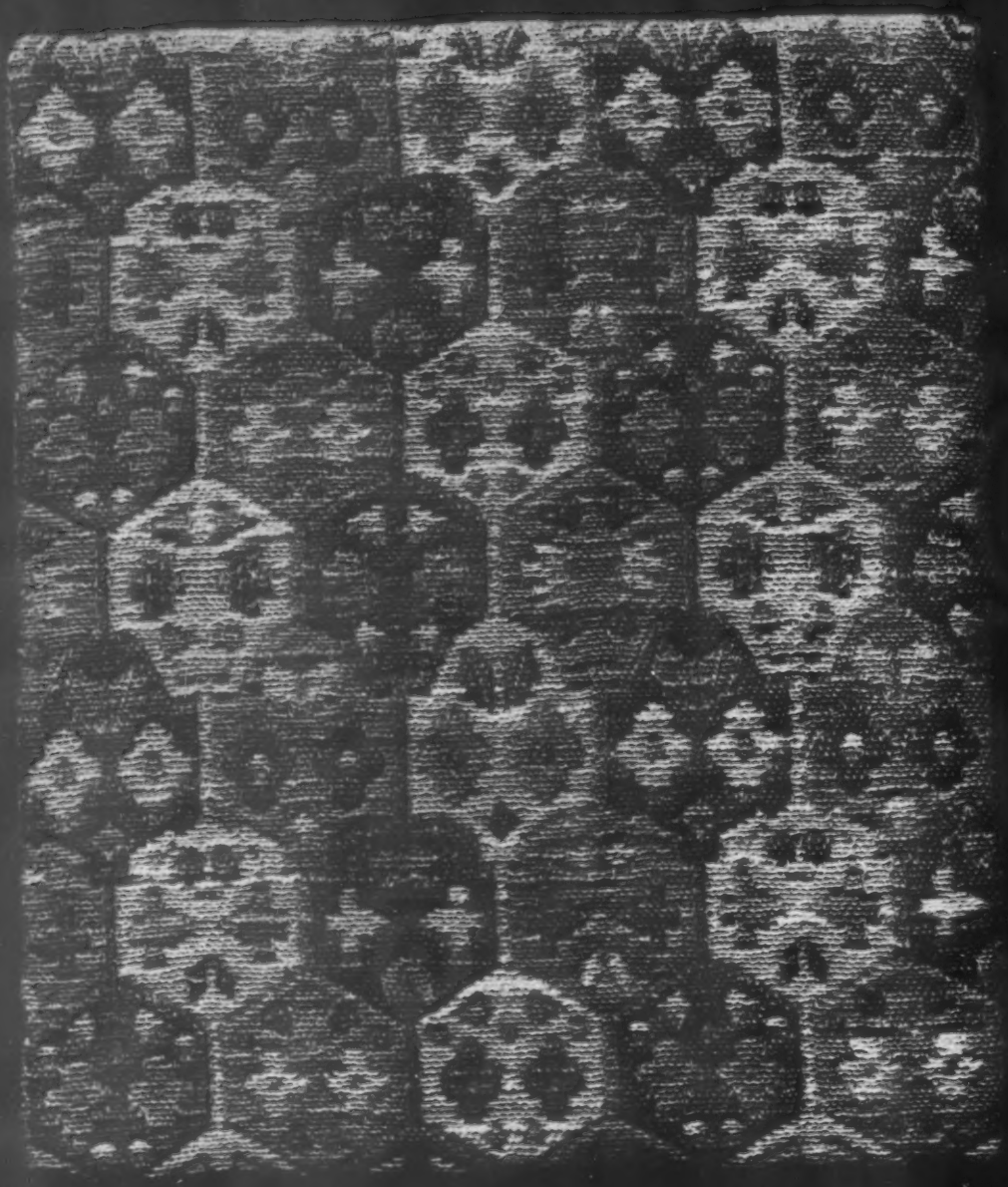

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Du Pont Nylon is the versatile upholstery fiber that brings luxury plus long wear and easy care to fabrics . . . the fiber that makes possible almost limitless varieties of new designs, styles, textures and eye-catching colors. Reasons why you'll want to specify nylon upholstery for your fall decorating plans! Wing chair shown, designed by George Nakashima for Widdicomb, uses nylon warp in the silver-grey textured fabrics.

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BETTER THINGS FOR BETTER LIVING
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upholstery of DU PONT NYLON

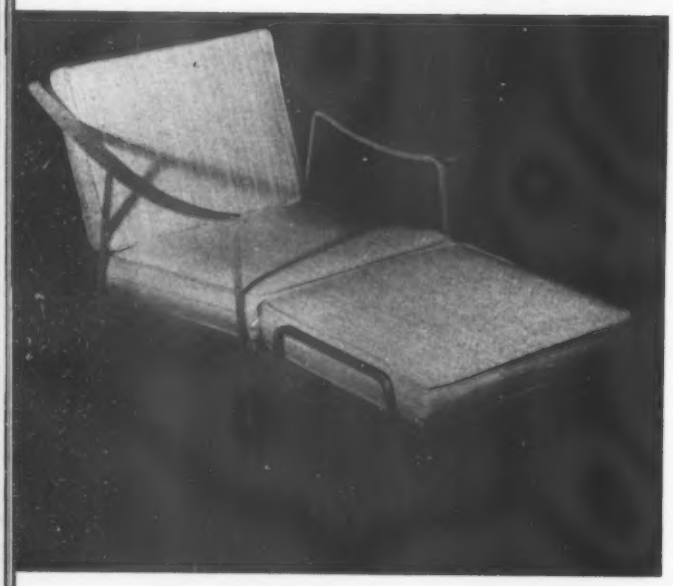
Market Spotlight

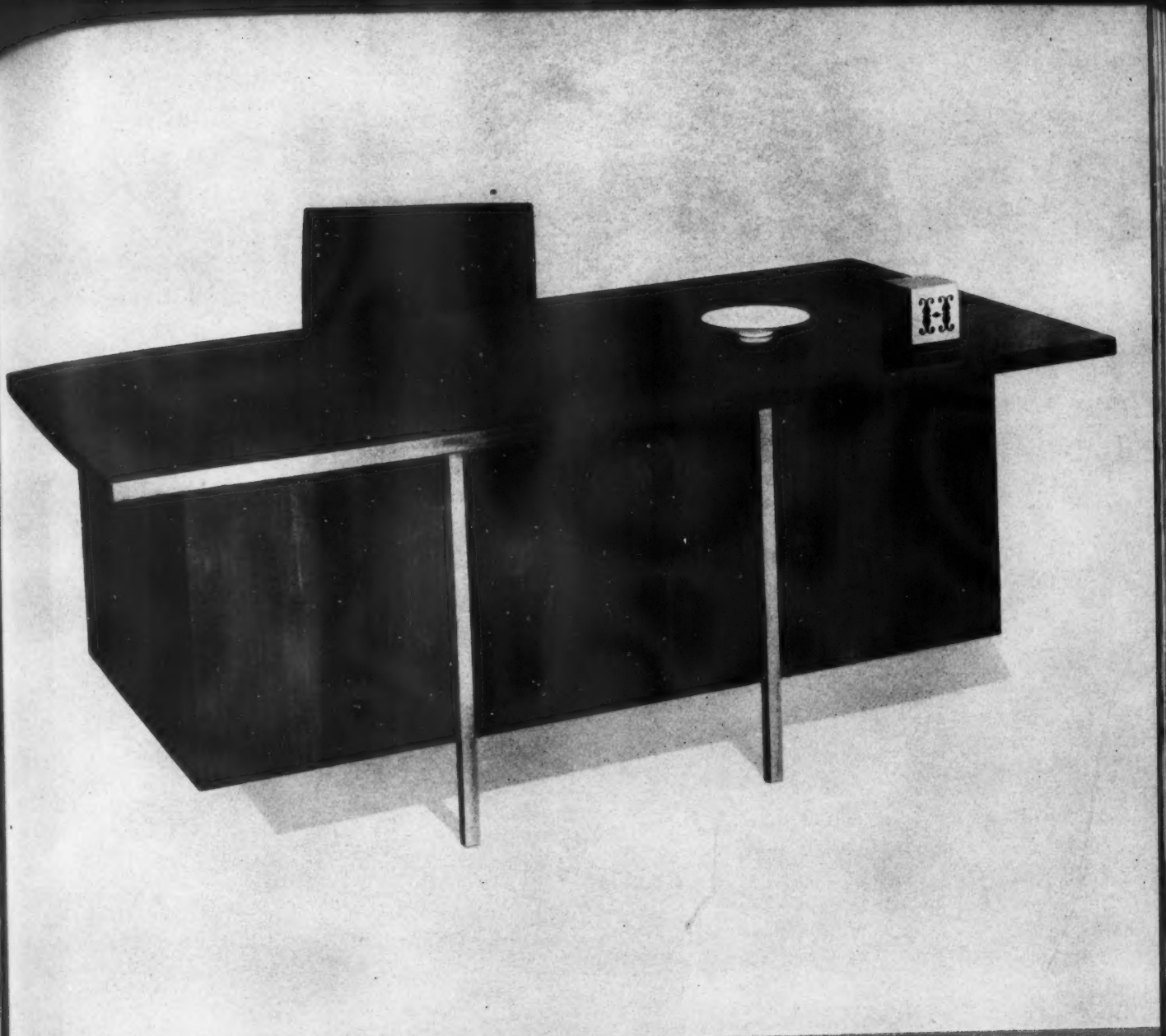
continued from page 25

High Style in Wrought Iron

An excellent collection of wrought iron furniture is offered by Da Vinci, Inc., 123 West 23rd Street, Hialeah, Florida. Styling and craftsmanship are given equal consideration in the various groups available and each piece comes with a 10-year rustproof guarantee (frames are treated by an exclusive rustproofing process before the outer finishing coat is applied). Highlights from the collection pictured here are a simply designed bar stool with foam rubber swivel seat; a dining group with 32″ by 48″ table (the same "Hibiscus" motif is also used for several other pieces including sectional sofas, a club chair, chaise longue, bar wagon, coffee table and umbrella table); a contemporary chair and ottoman in an open mesh design; another chair-ottoman combination with smartly sloping arms; and a beautifully styled armchair with twisted rope motif in the back. For further information and examples of other designs offered, write for an illustrated brochure. Available in Chicago at Hargri.

Continued on page 36





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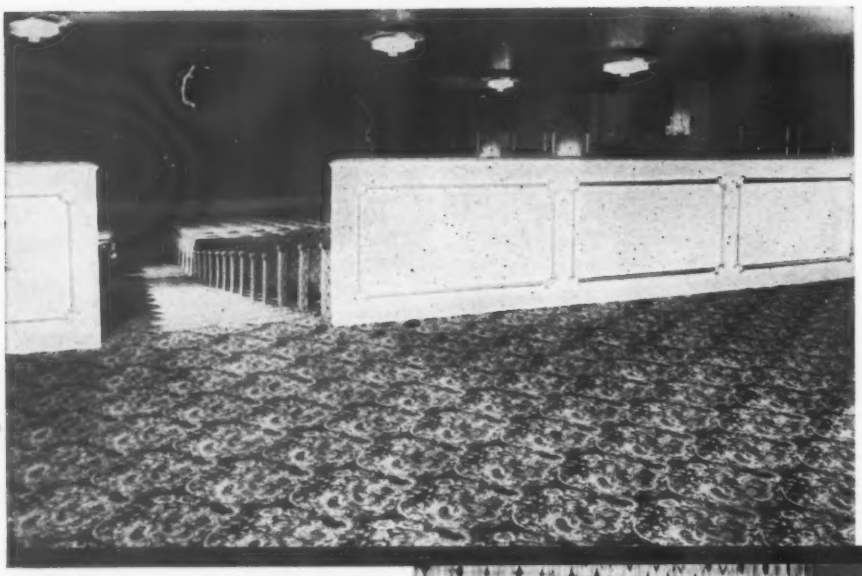

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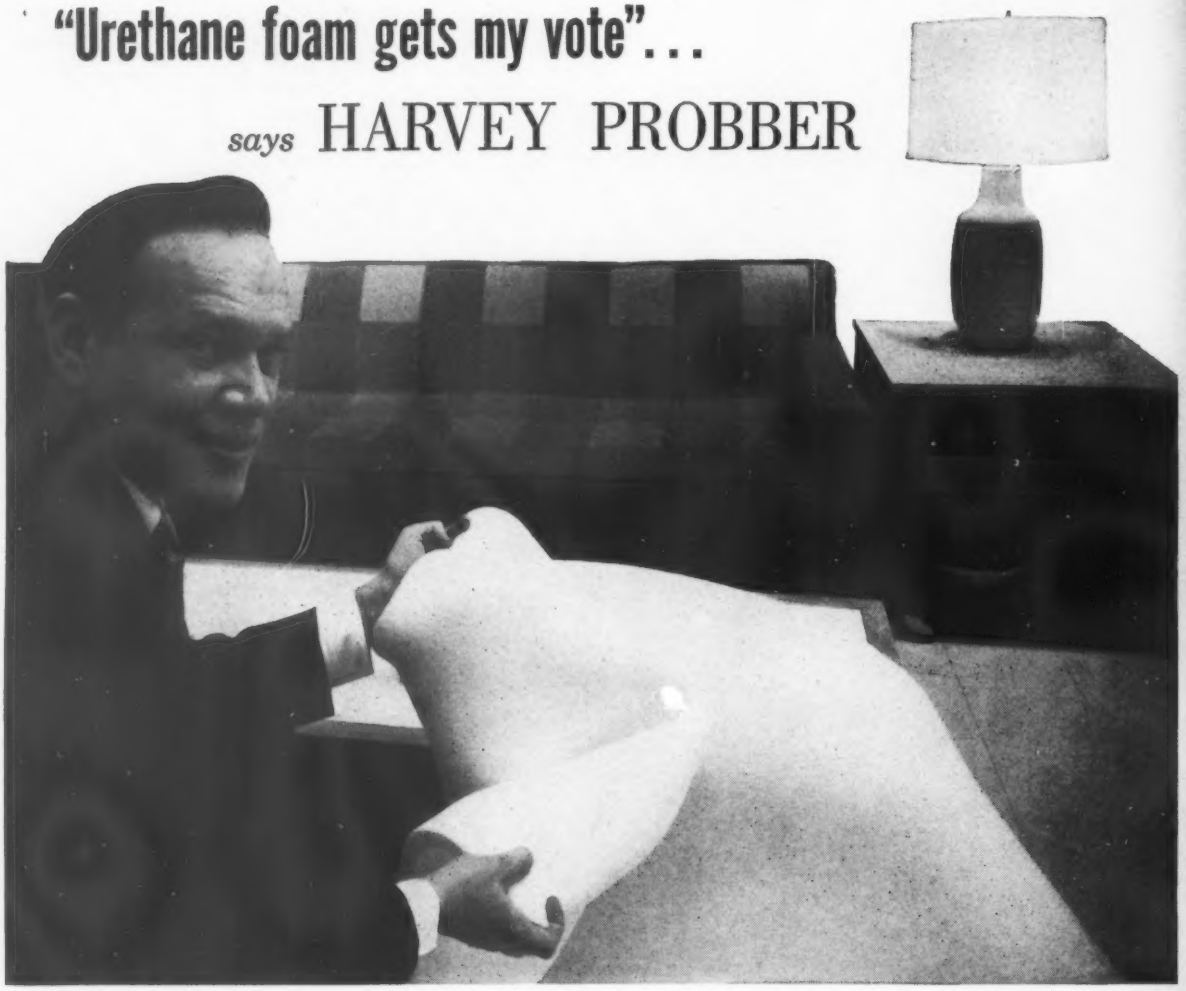

Harvey Probber is variously recognized as the name of a man, a trend, an era, wherever the history of contemporary furniture design is discussed.

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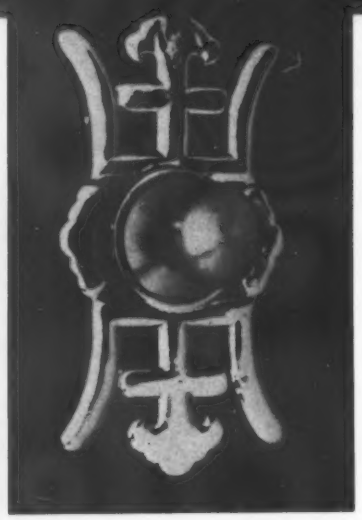
Market Spotlight

continued from page 30



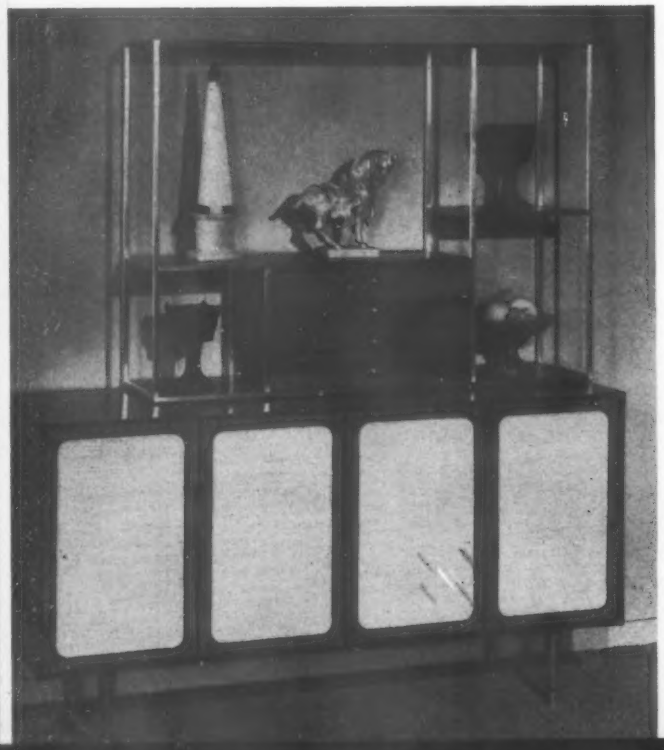
Tassel Hardware

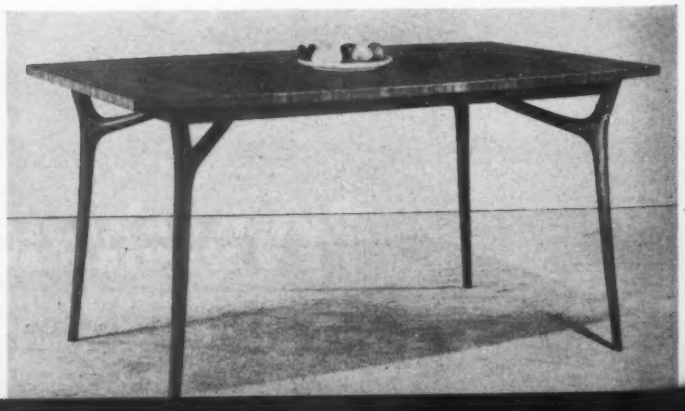
The mood is the Orient, as introduced in a striking collection of heavy-gauge brass hardware by the City of Hankow Tassel Co., 420 Grant Avenue, San Francisco. The collection comprises escutcheons, pulls, knobs and cabinet trims, ranging in pattern from the finest filigree work, as found in more costly jewelry, to simplified models based on ancient Chinese symbols, designed for the enrichment of traditional and contemporary interiors alike. Illustrated is a series of escutcheons, including an unusual scalloped *Dragon* motif, the symbol of happiness, measuring 14½″ in diameter; another represents *Good Luck*, and is designed as a decorative drawer knob. Cabinet trims include finely wrought pieces for corner, side and bottom, conveying the same feeling of sparse elegance. A fully illustrated catalog is available.

New Modern Furniture at A. H. Stiehl

A new modern collection of walnut furniture for living room, bedroom and dining room is on exhibition at the newly refurbished A. H. Stiehl Furniture Co., 28 West 20th Street, New York. *Compata*, priced very attractively for its features of quiet elegance, offers a wide degree of design flexibility, evidenced in a choice of finishes, as well as cabinet lengths, leg designs, drawer and hardware styles. The cabinet and hutch top combination illustrated is a good example, available with cane-panel as well as plain doors, regular and gatefold; the inner fittings are optional, designed to decorator specification as a bar or Hi-Fi unit, or for silver or clothing storage, and the brass framed shelf unit comes in other stylings as well. Dining tables are shown in round, drop-leaf and surfboard models; the latter with interesting Y-shaped leg motif is pictured here, measures 40 x 60″ with an 18″ extension leaf.

Continued on page 50





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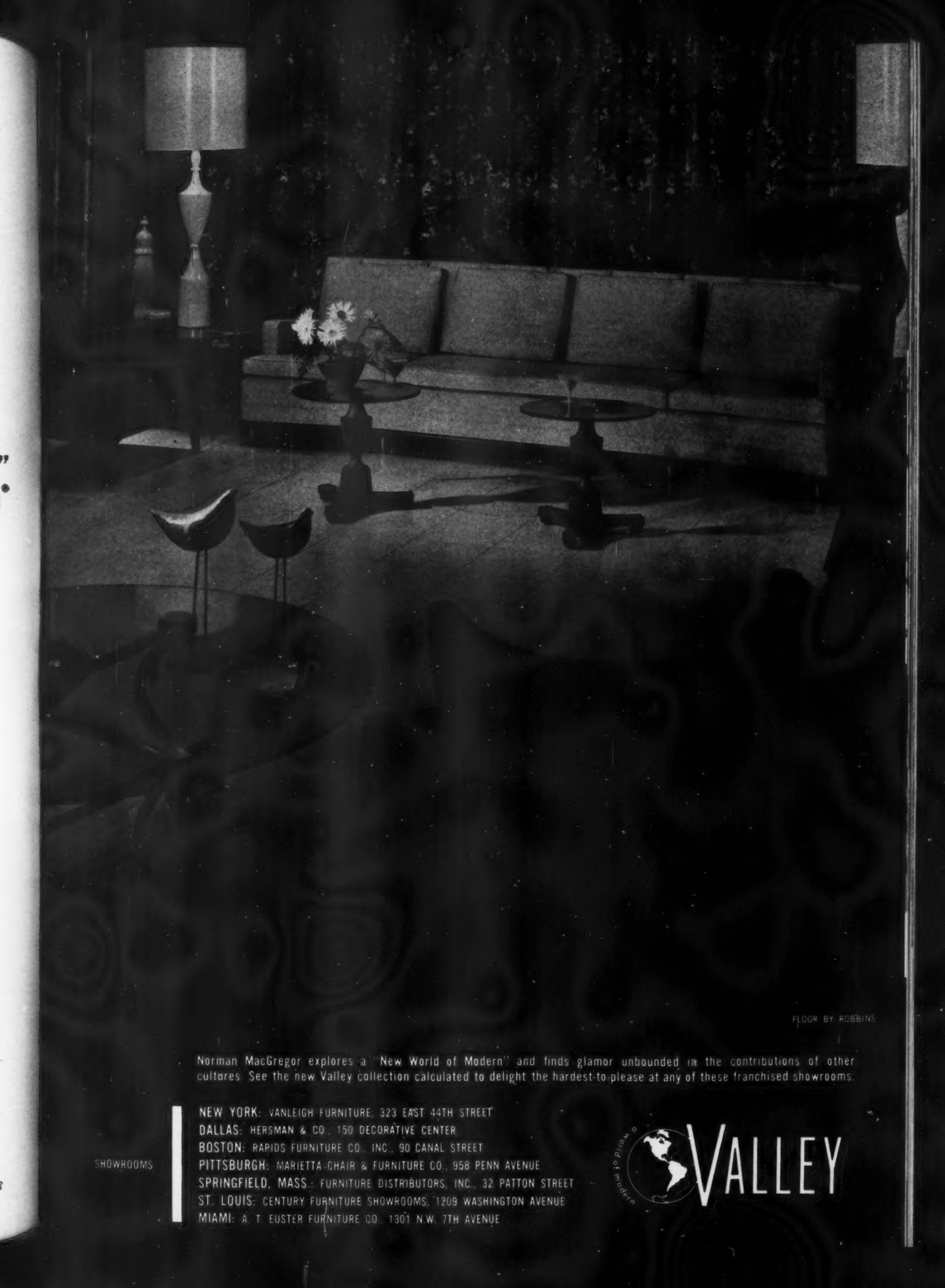

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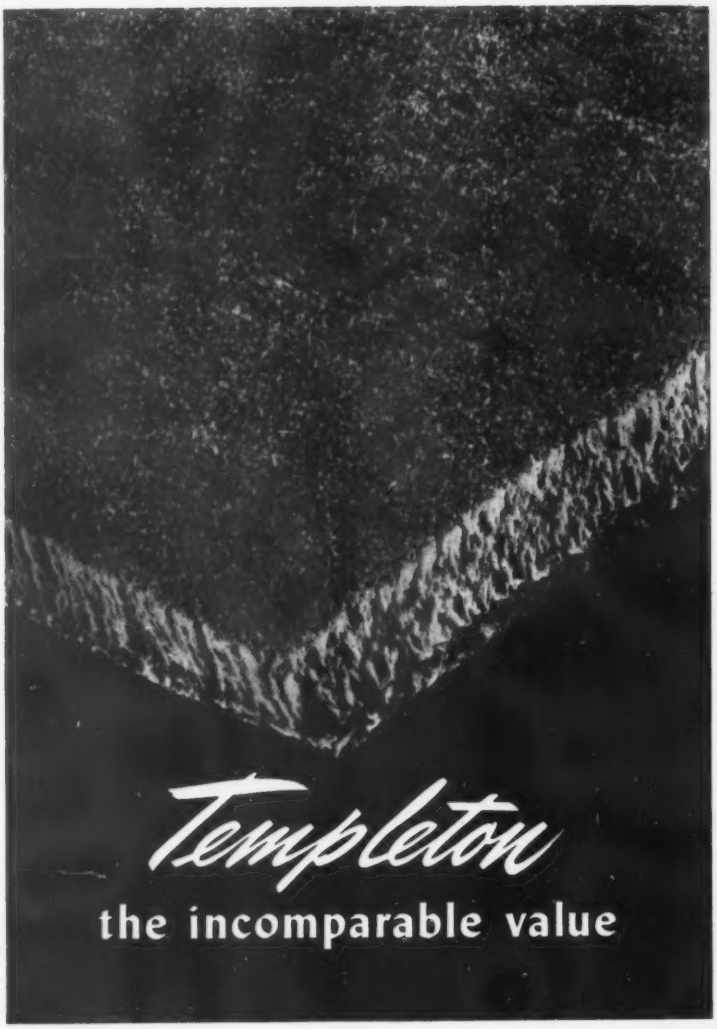

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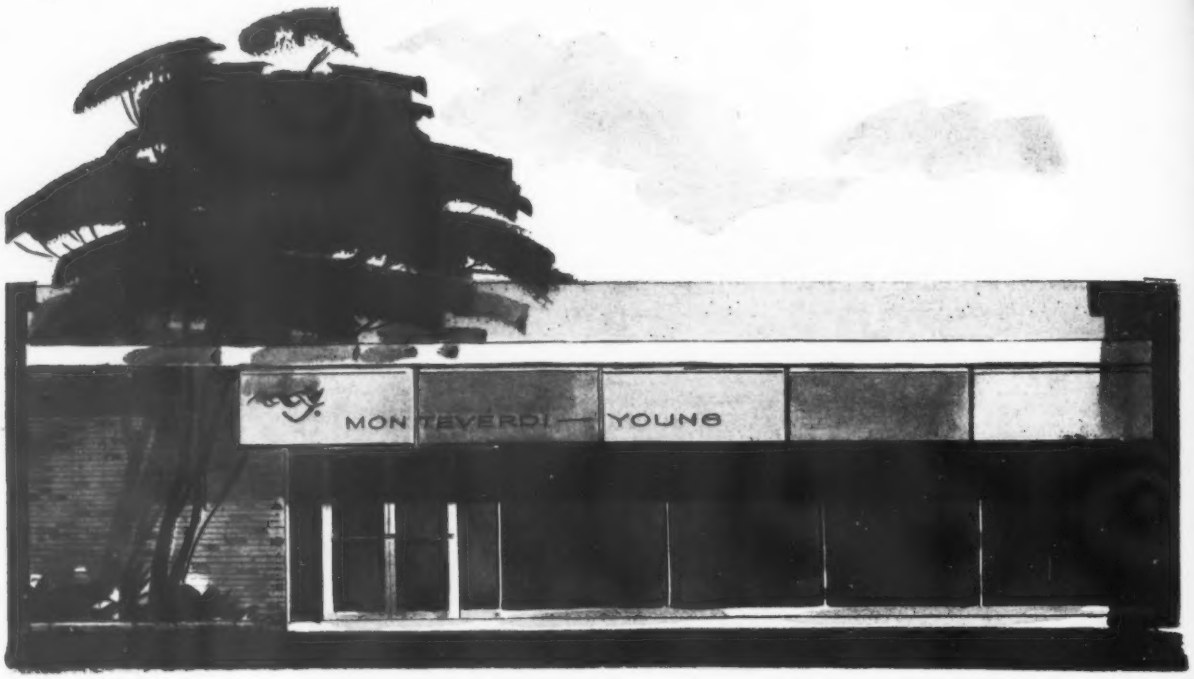

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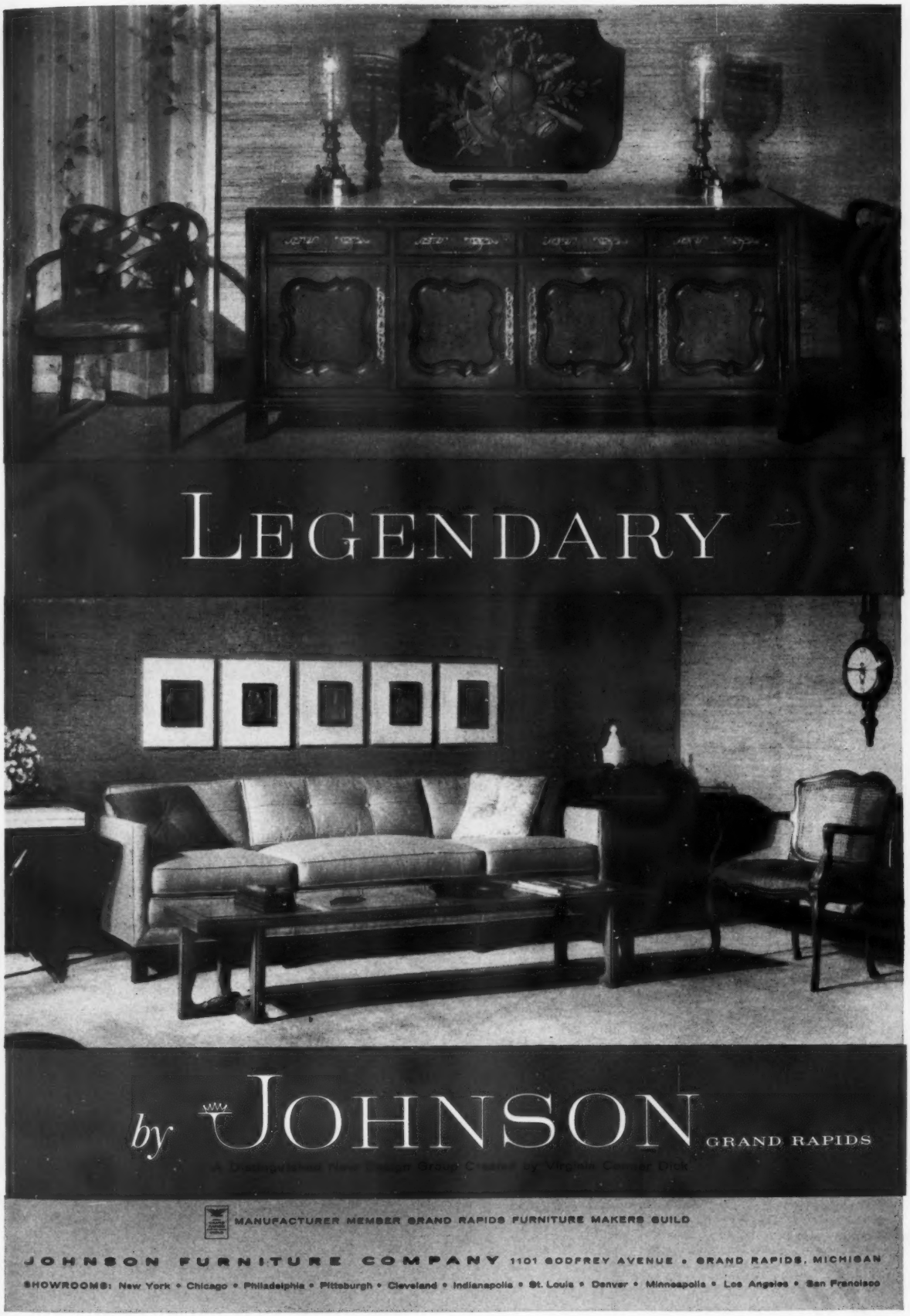
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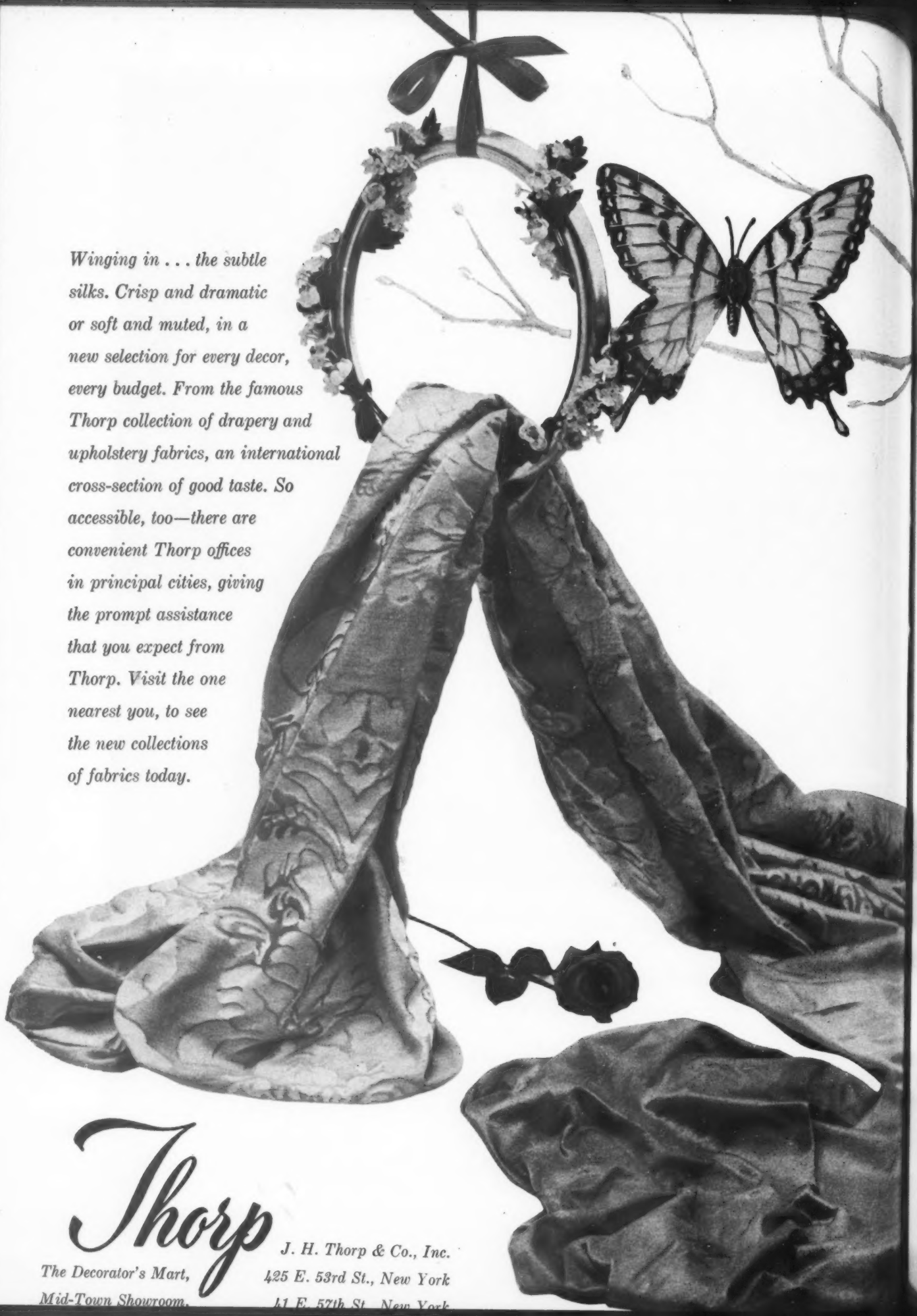
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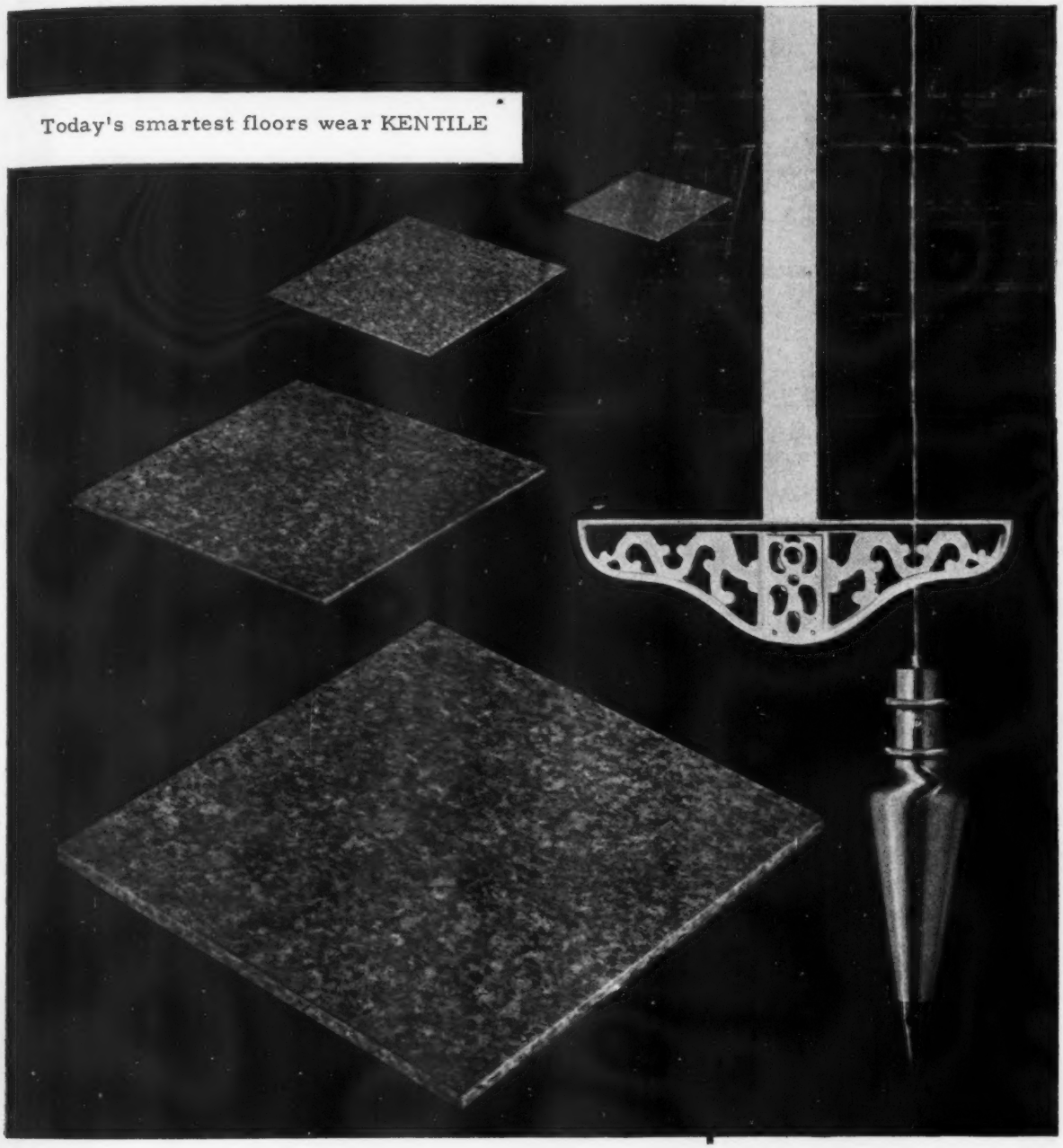

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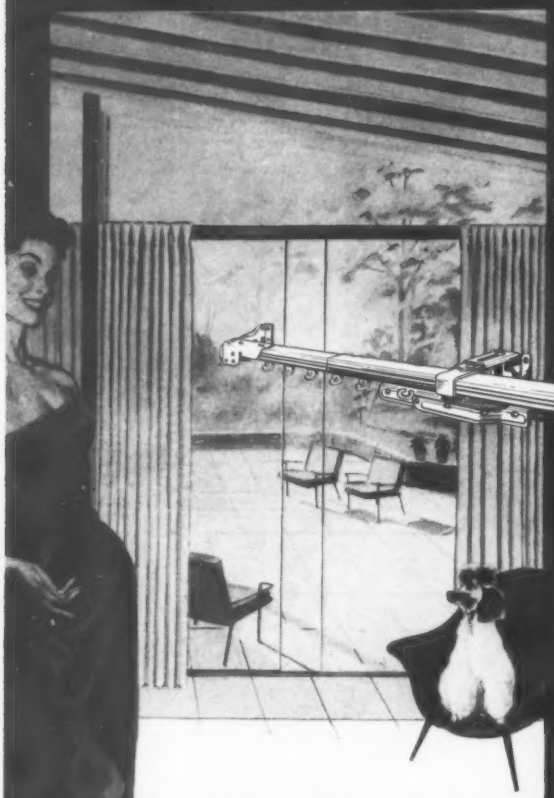

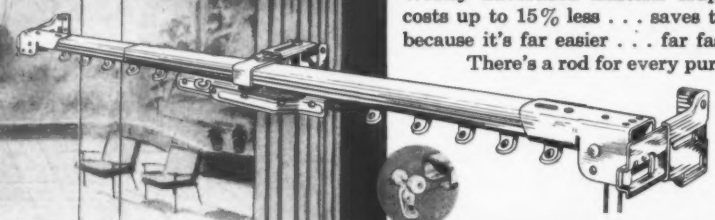

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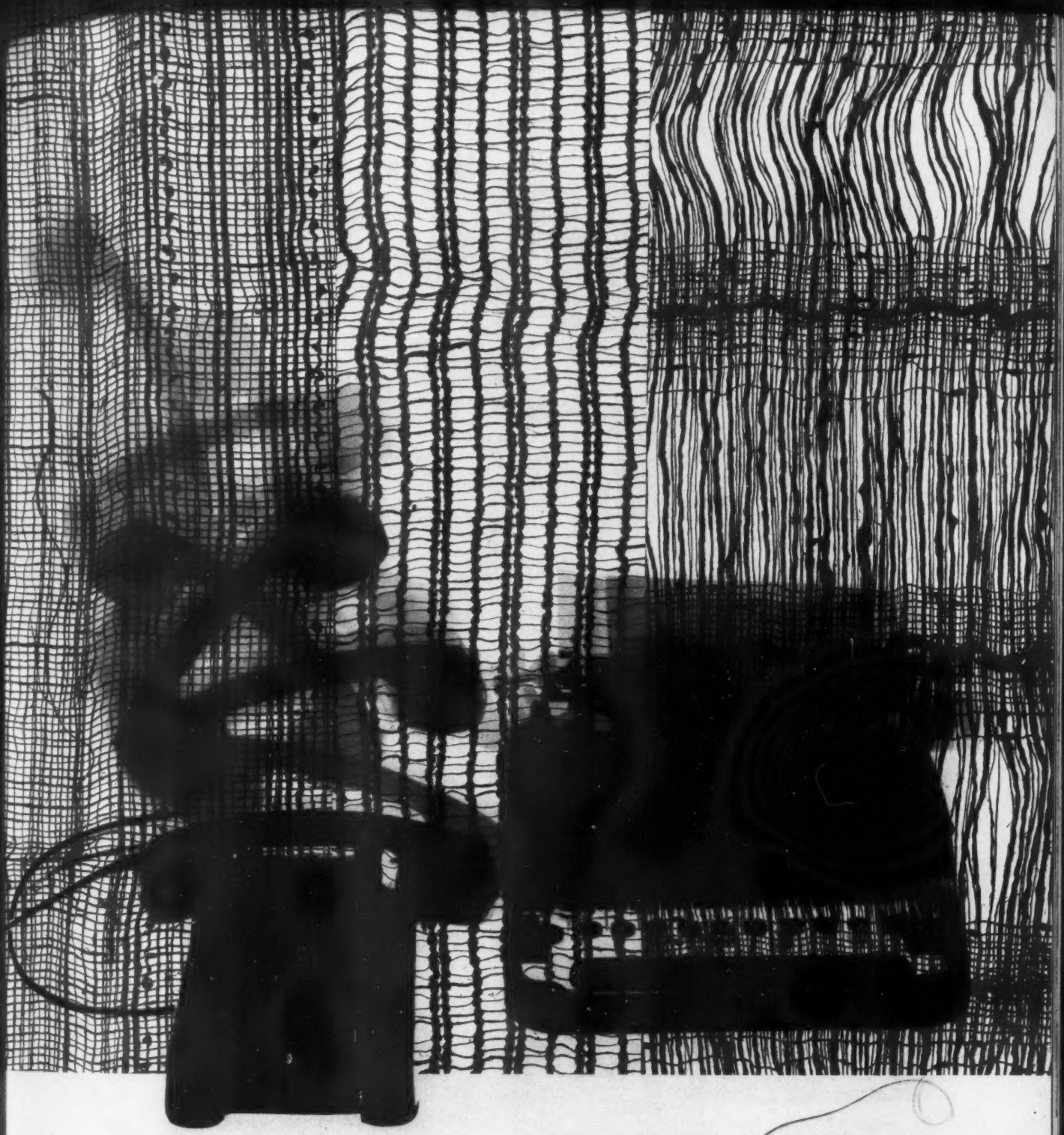

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Market Spotlight

continued from page 36

New Source for Country Furniture

Old-world elegance in country furniture reproductions, chosen specially for their adaptability to interiors today is what you'll find at the new Roundtree showrooms, 207 East 58th Street, New York. Despite their bucolic appearance, the items are sophisticated in both detail and execution, with the finest of cabinetwork, handcrafted finishes and exclusive hardware patterns to recommend them. A glimpse at the white brick-walled interior (illustrated) reveals cabinets for many uses, including one with folding doors, concealing special partitioning for shirts; an amber-finished 88″ oak cupboard with fabric lining is shown with lattice work and hand-cut rosette detail. There is also a variety of hanging wall cabinets, scaled to be placed as accents over lower units. A 50″ oak dining table with gently distressed finish displays a stunning parquetry top, and a tobacco finished desk with separate pediment top is scaled for use in the difficult-to-fit shallow space. And if you are looking for a canopy bed the firm has one delightfully designed with handcarved scalloped wood frame of the type used for very old beds to ward off draughts. Each design is made in New York by European craftsman, with basic sizes and finishes to custom specification.

Continued on page 56

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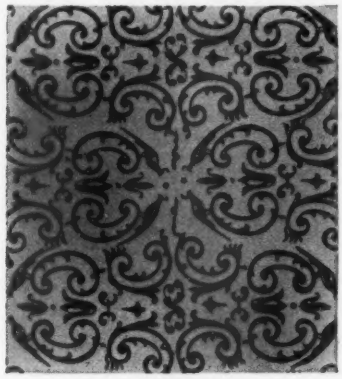

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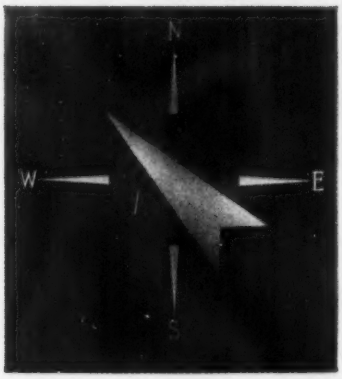

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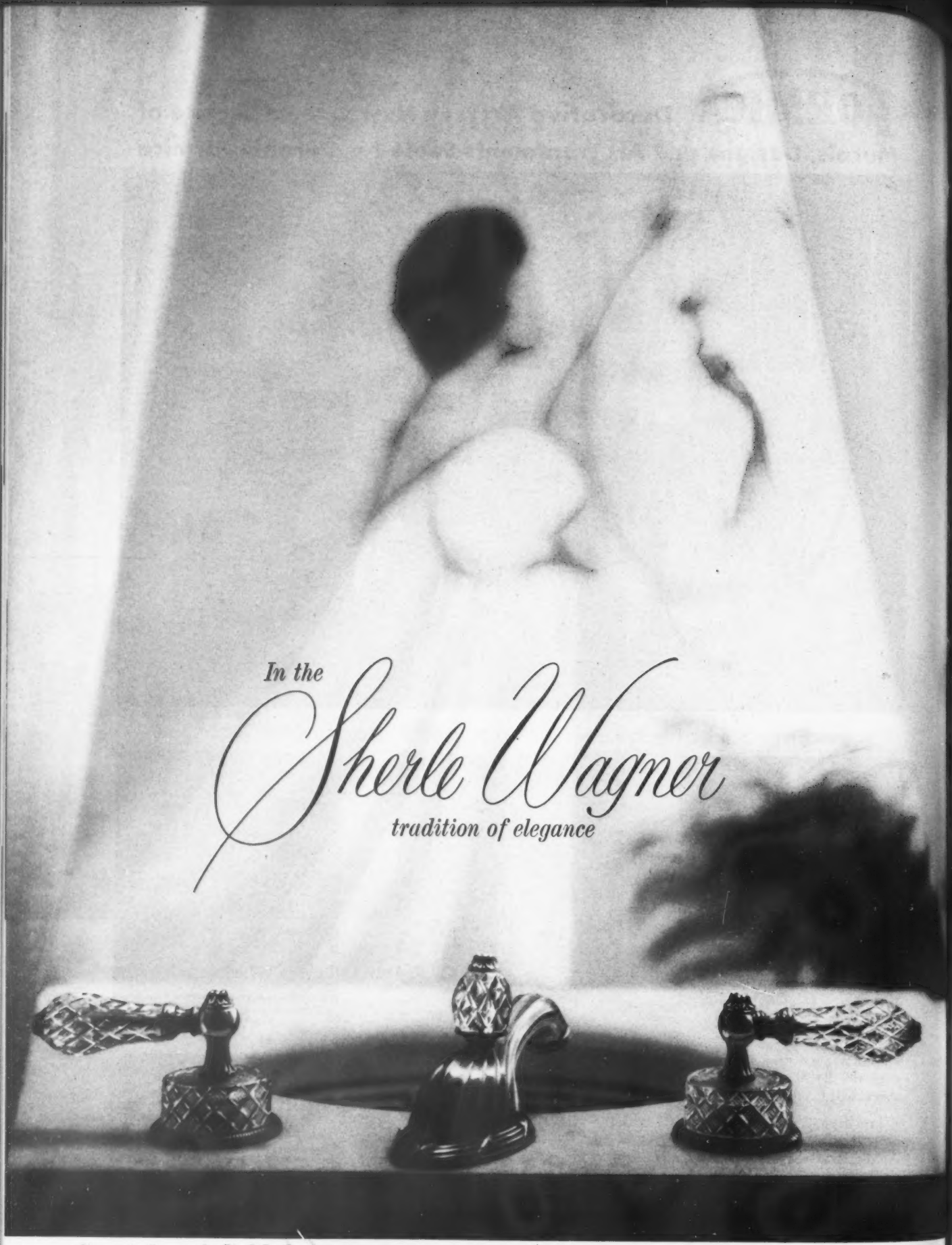

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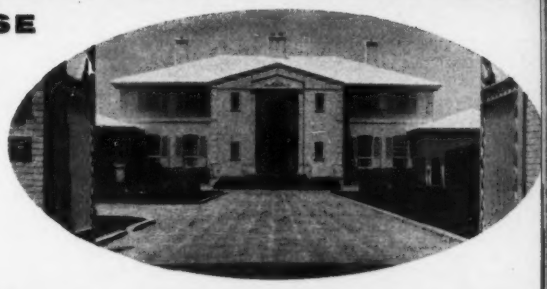

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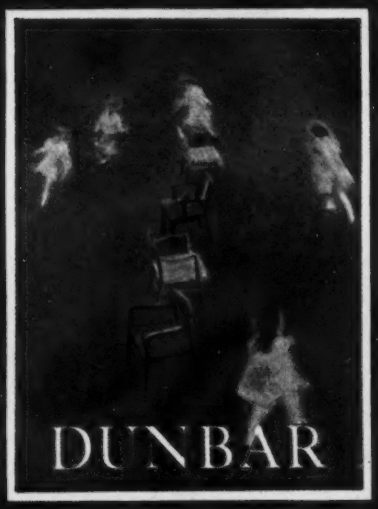
Branch offices in Chicago, Boston and Los Angeles, and at Morton Sundour Canada, Ltd., 79 Wellington St. West, Toronto



MORE CHAIRS THAN PEOPLE

DUNBAR

In houses there are seven times more chairs than people. We've counted chairs in apartments where they numbered twenty times. In the nation, chairs outnumber people by ten billions.

Chairs are sometimes more important than people. There are chairs of learning, political chairs, chairs for chairmen, chairs that recognize chairs, musical chairs (where there are more people than chairs and that makes it a game).

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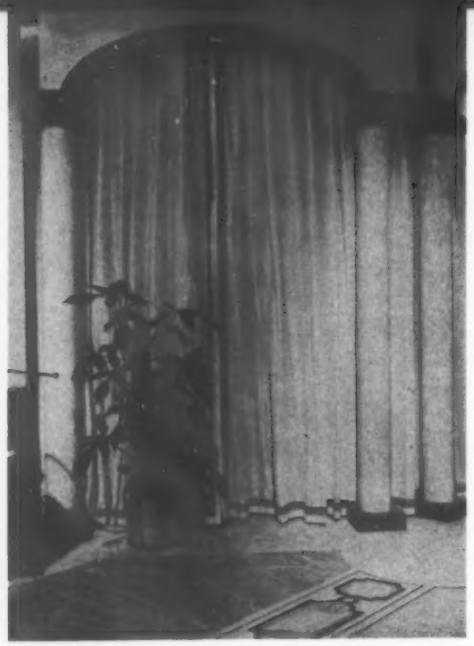
Dunbar Furniture Corporation, Berne, Indiana. Showrooms: New York, Boston, Chicago, Dallas, Denver, Kansas City, Los Angeles, San Francisco, Seattle, Tulsa, Montreal, Brussels



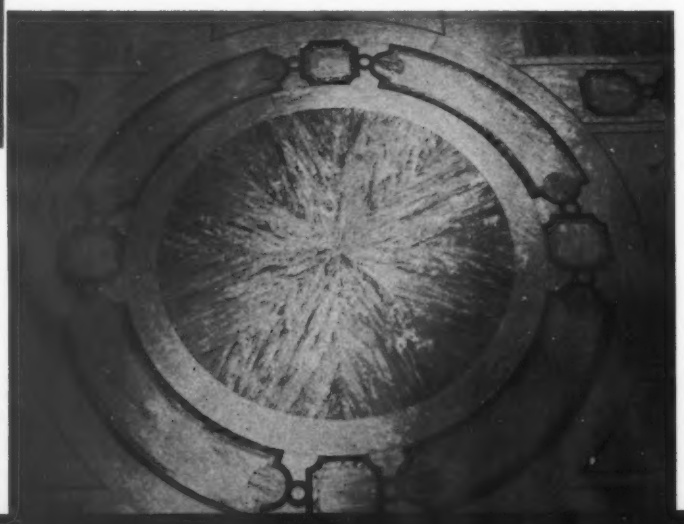
Market Spotlight

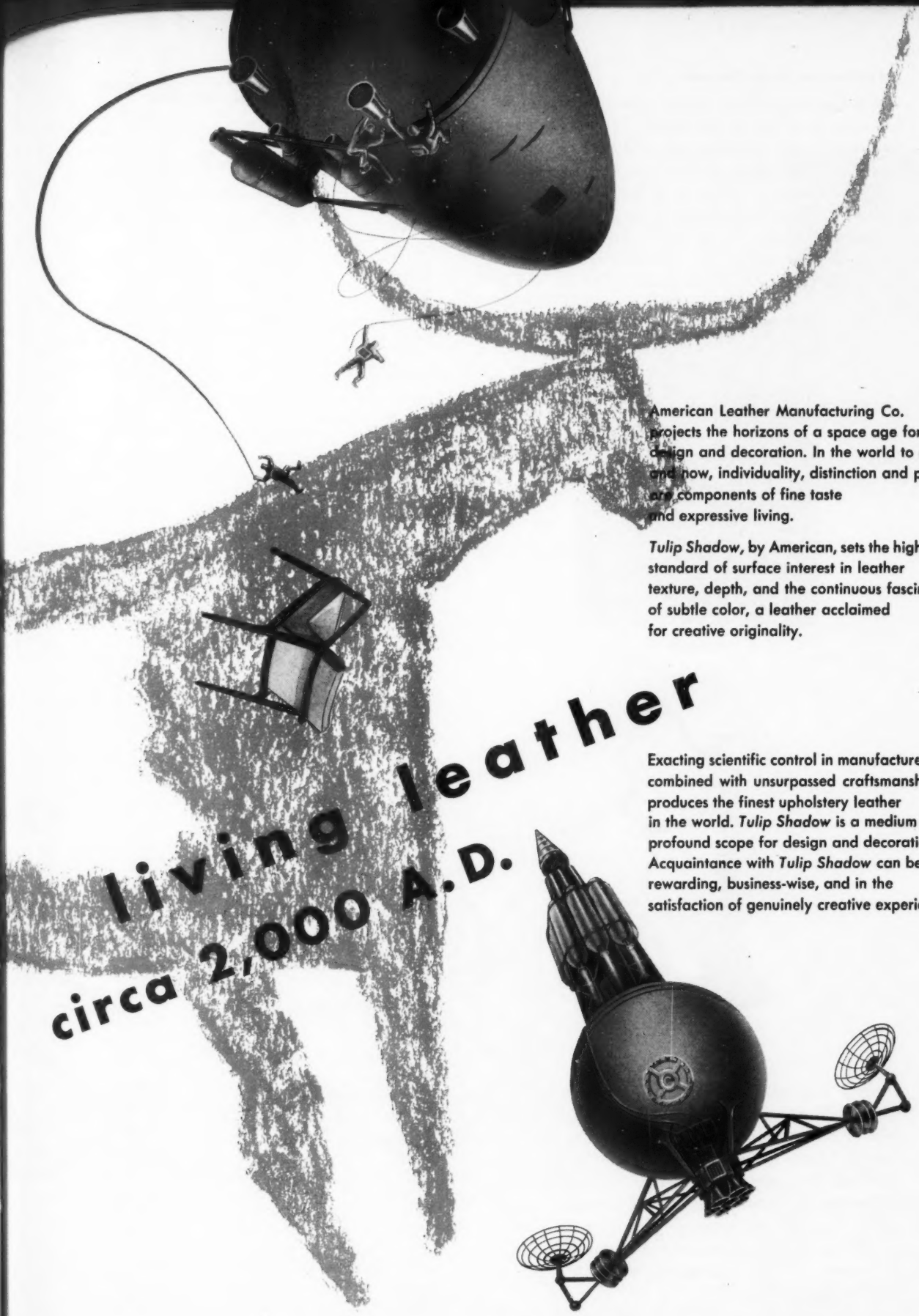
continued from page 50

Vinyl Floors Only

Let's face it: every client is mad for a vinyl floor, and if there is a floor which you haven't succeeded in making exciting with this newest of modern products, either because of the cost or because a design cannot be decided upon, then you haven't investigated the possibilities with it awaiting the interior designer, as shown in actual samples in the showroom of Designed Floors by Herbert Bright, 501 Madison Avenue, New York. Here the high art of creative custom-designed floors is shown in dramatic sample installations, with the products of every outstanding vinyl floor manufacturer attractively presented for your examination. The floor is laid in the center in a Louis XVI classic pattern, in full color, and Venetian chairs and tables, topped in vinyl with bevelled edges, emphasize the custom-designed effect. Against the walls six-foot panels are installed to show examples of floor designs in vinyl, concealing thousands of vinyl samples, behind, catalogued according to category and color selectivity, the respective manufacturers anonymously represented so that selections can be made without distractions. The display of vinyl floorings here is made notable by the special technique, exclusive with the firm, for applying vinyl sheets to nosings of steps and other rounded surfaces, such as cornices, table edges and moldings without the customary metal stripping required to hold the vinyl in place. This firm is the only one of its kind in New York—or anywhere—specializing solely in vinyl, and exclusively for the decorating profession, with no tangent or collateral activities, with a self-contained organization that provides full service, from drafting board design to custom cutting and installation.

Continued on page 58





American Leather Manufacturing Co. projects the horizons of a space age for design and decoration. In the world to come, and now, individuality, distinction and prestige are components of fine taste and expressive living.

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Art Gallery for Interior Designers

A distinguished collection of contemporary works of art has been assembled in the recently opened Decorator Gallery of David Martin-Zawaski, 785 Madison Avenue, New York. The gallery, which is open each Tuesday and Thursday from 4 to 7 PM, or by appointment (YUkon 8-0238), is planned to meet the needs of interior designers and their clients, for all artists who are represented will be available for special commissioning of works of art to size, color and subject matter. Exhibits will be

Antiquity

Woman Scroll

changed frequently and new artists introduced each month. From the initial showing of sculpture and paintings by four American artists, we especially liked the striking bronze sculpture of *Woman Scroll* by Sheila Ellsworth Burlingame, and *Antiquity*, an architectural oil painting by Francis V. Brown. Other works included water colors, encaustic seascapes, wood carvings and a wide variety of abstract and impressionistic oil paintings. Prices are moderate, and interior designers are given a full trade discount.

Continued on page 60

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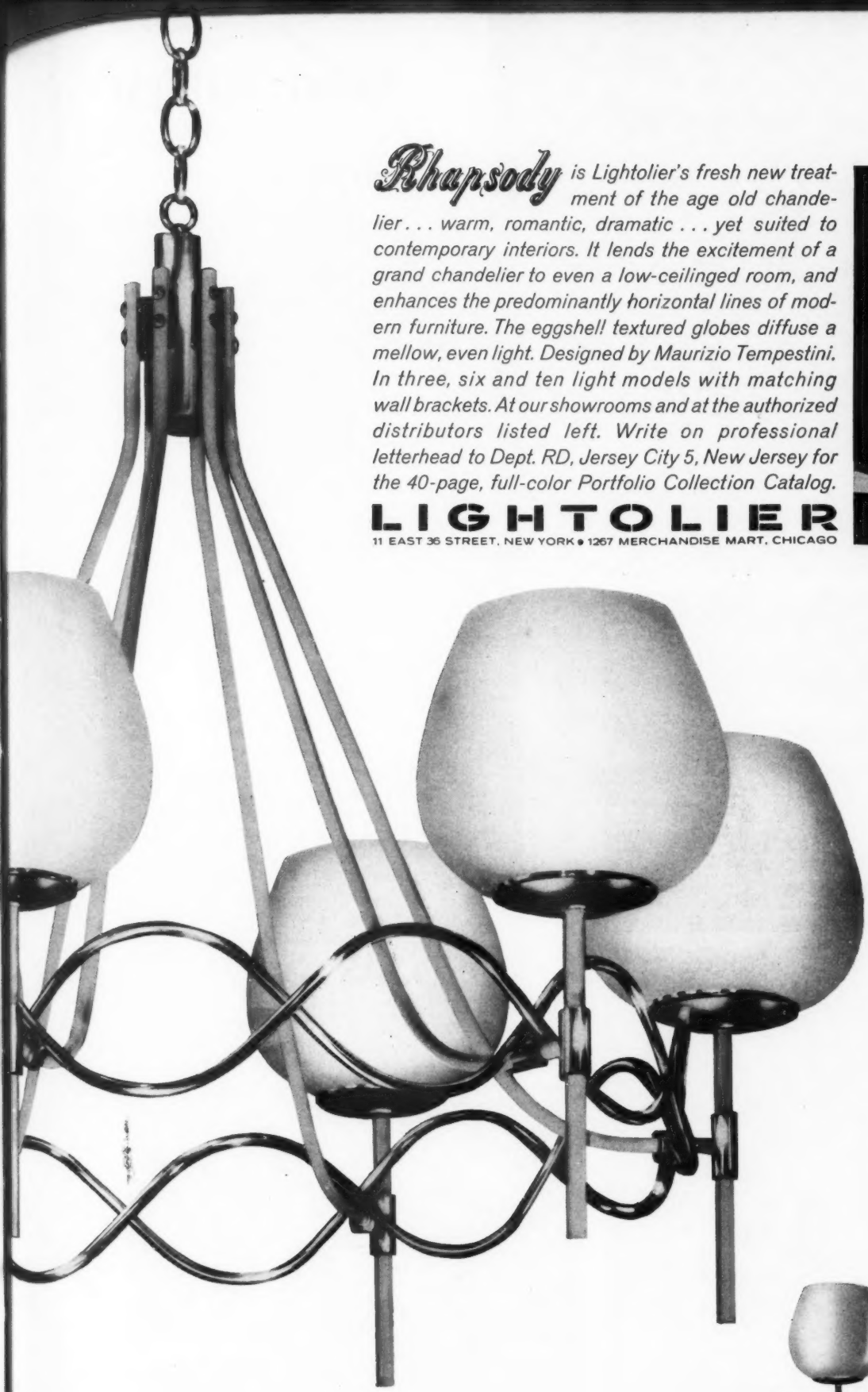

Market Spotlight

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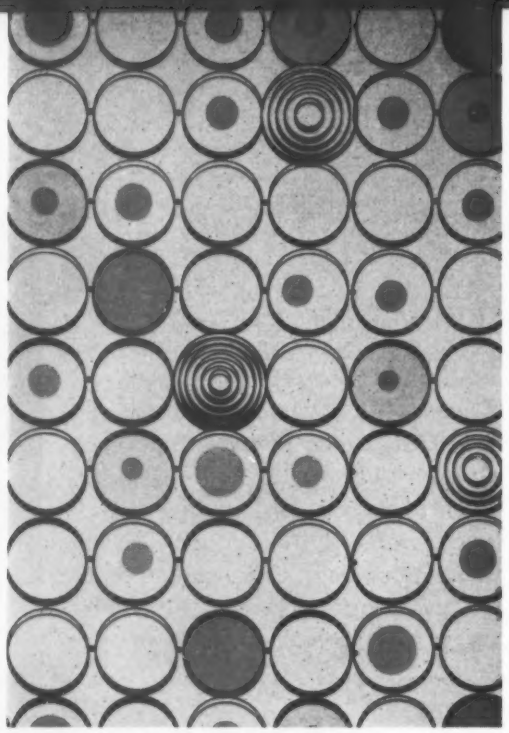
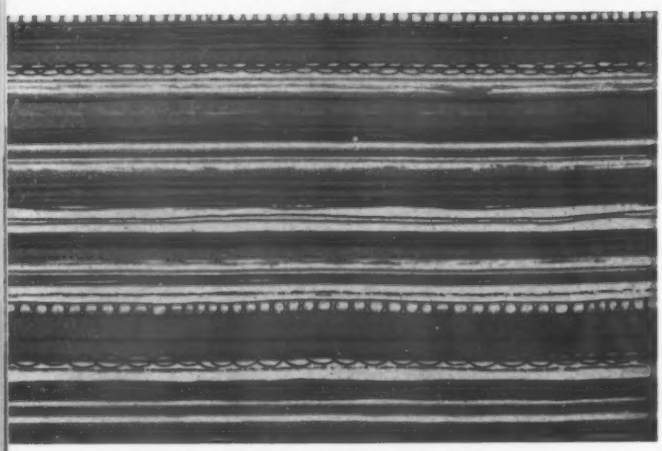


Echo on Angola

Stratum on Argos



Inspirational Fabrics

David & Dash, leading Miami fabric firm, 2445 North Miami Avenue, is a decorative hub for quality drapery and upholstery fabrics offered in an unusually wide range of styling techniques and fibers at attractive prices for both contract and residential design. The gamut of fabric designs covers the traditional and the contemporary, both highlighted by lustrous pure silks or silk and Fortisan blends, replete with 18th-century formalized scroll motifs and tapestry and brocade patterns brought up-to-date in a crisp modern color palette, in a rich presentation of abstract and geometric design distinguished for their play with strong pure color. A few of the notable handprints from the company's elegant Cartier collection by Simone include *Echo on Angola,* printed on mohair for an unusual tactile quality, illustrating a network of circles and spirals on a choice of colored grounds; *Stratum Aon Argos* is a pattern of linear multicolor striping handprinted on versatile Fiberglas; *Fragrance On Envoy* tranmits an aura of the Orient, enhanced with an unusual tempera wash technique and printed on shimmering Bemberg and Fortisan; and for special glamor *Nuance on Lanvin* is offered in a wonderful old-gold on white. In addition to prints, available in any special colors on any one of 150 different cloths at no additional charge, there is a comprehensive selection of casements and sheer textures, correlated in color and mood for a complete fabric ensemble.

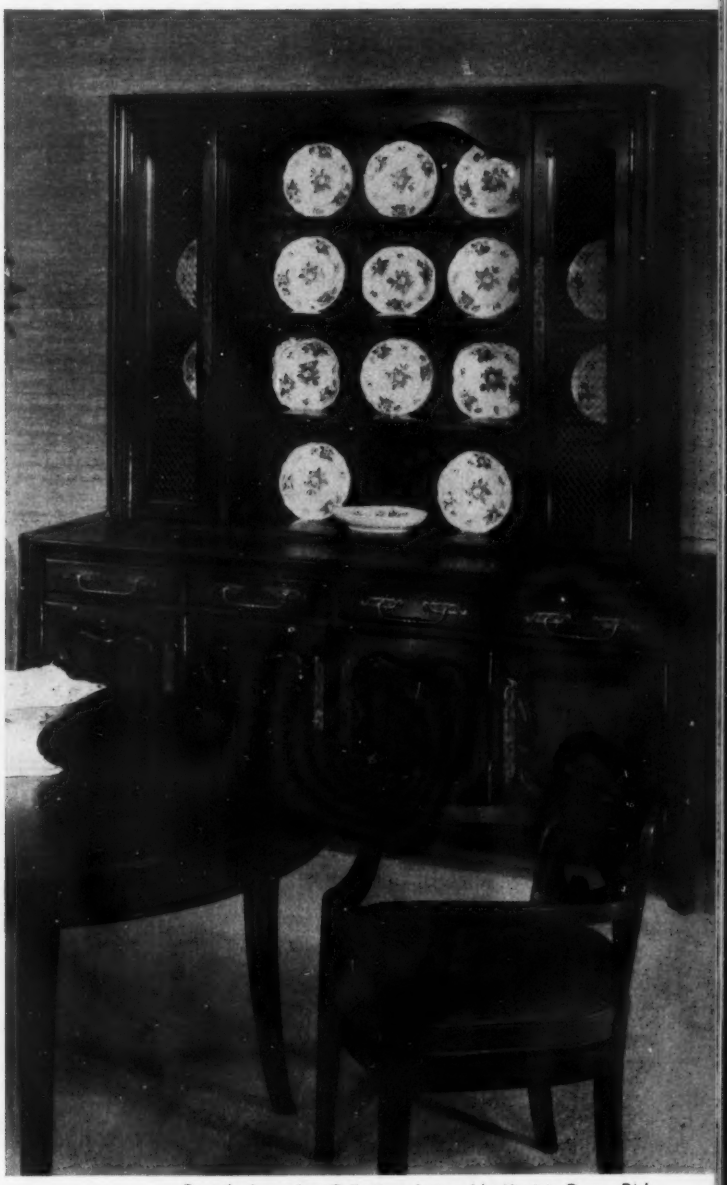
Continued on page 64

Fragrance on Envoy

Nuance on Lanvin

KNAPP

From the Origins Collection, designed by George Nakashima



From the Legendary Collection, designed by Virginia Connor Dick

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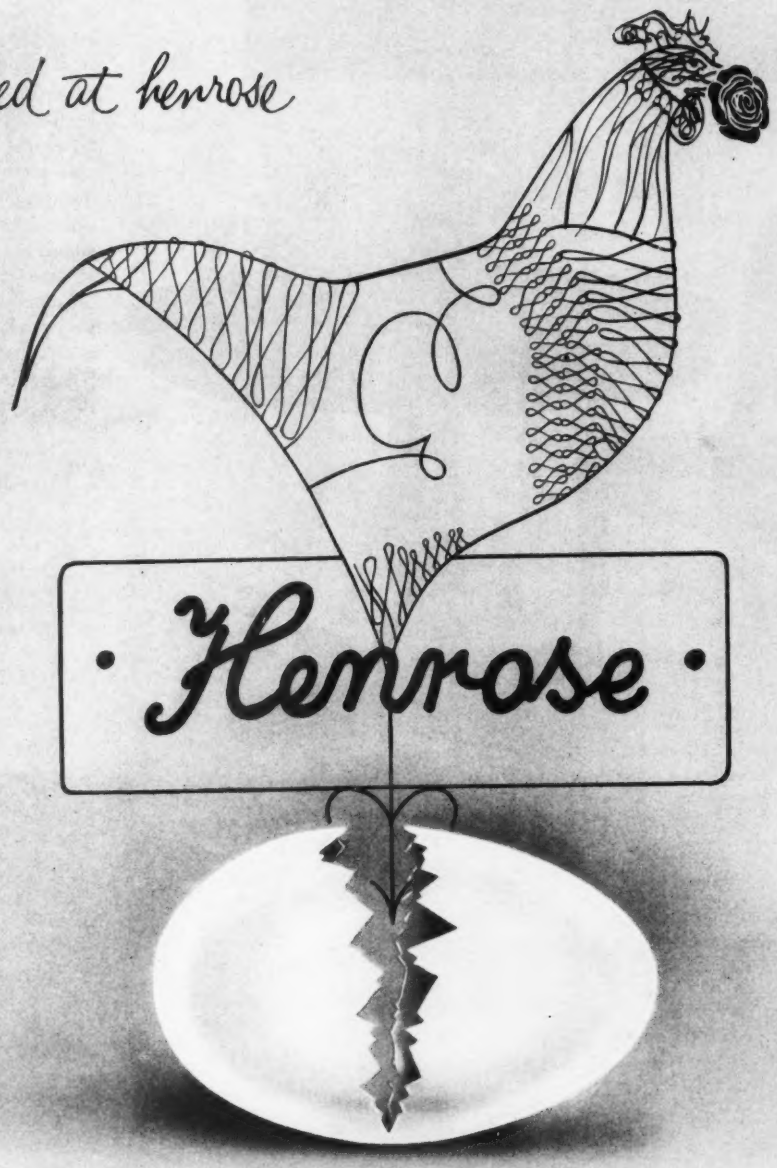

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Market Spotlight

continued from page 60

Prestige Furniture

Flexibility is the keynote of *Contessa*, the newest grouping in an extensive range of quality furniture by Mount Airy Furniture Co., Mount Airy, N. C., and in New York at John Stuart, 4th Avenue at 32nd Street. Altogether there are over fifty different items from which to choose, including bedroom furniture, and these can be combined in various ways to suit the individuality of the particular interior. The designs are all in the traditional manner, but their effect is excitingly modern. Some idea of the extensiveness of the selectivity is shown in items picked at random, shown here: commode and bedside tables, bedroom pieces, perfectly adaptable for living room use; this flexibility extends as well to the pedestal dining table (with 42″ circular top that extends to 78″) which will be a handsome addition to any living room. The collection is important in that it augurs a return to traditional standards of fine craftsmanship and design in furniture and beauty of finishes in woods, exemplified by the superb detailing and artistry of construction, with the graining of the woods a feature of the design.

Continued on page 70

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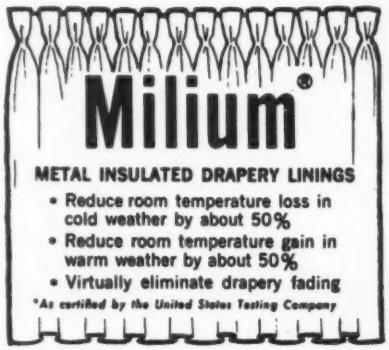

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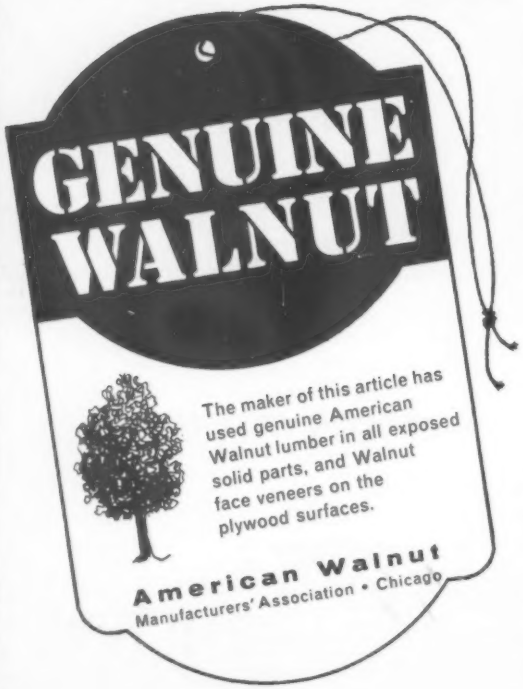

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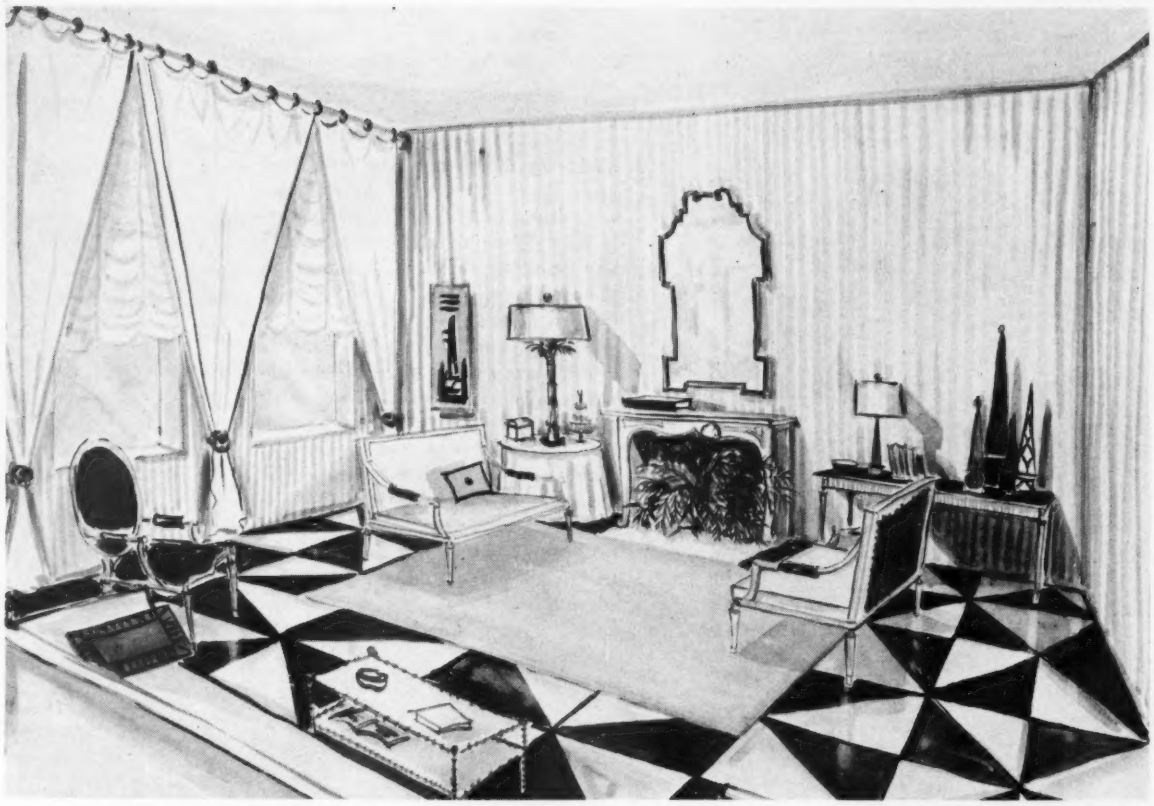
DREAM DESIGNS

ONE OF A SERIES

Belle Schwartz, N.S.I.D., has been selected by Brown & Maffei Advertising Agency to give her concept of a Dream Design room. She selected a room on the top floor of a brownstone, converted for commercial use, where the owner would have his residence. Mrs. Schwartz has designed it in the traditional manner in keeping with interior architecture of the room, but has used contemporary accents as in the cocktail table and the sapphire blue area rug. A pair of Louis XVI benches are used facing each other near the old marble fireplace over which is hung a graceful Queen Anne mirror in a gold leaf frame. Austrian shades with white linen draperies on a painted rod give width to a not too spacious room. A lamp of original pewter metal that simulates a palm tree is placed on a skirted table.



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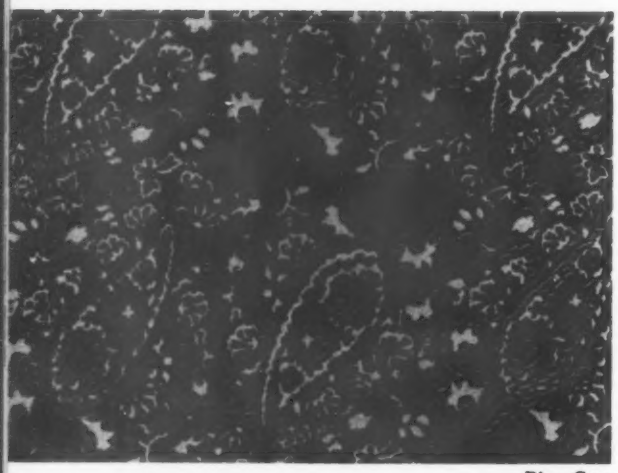
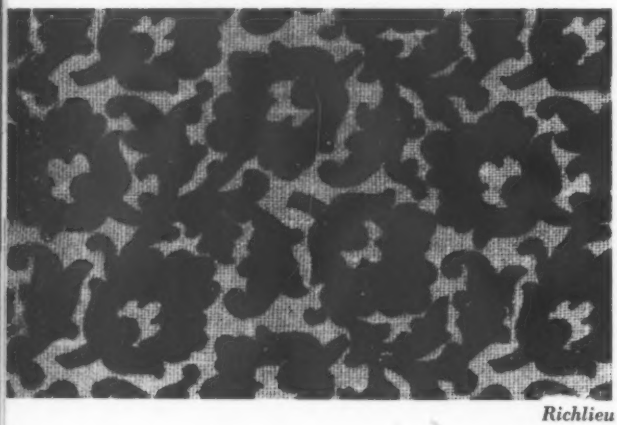
Market Spotlight

continued from page 64

Bluebells of Scotland



Pine Cone



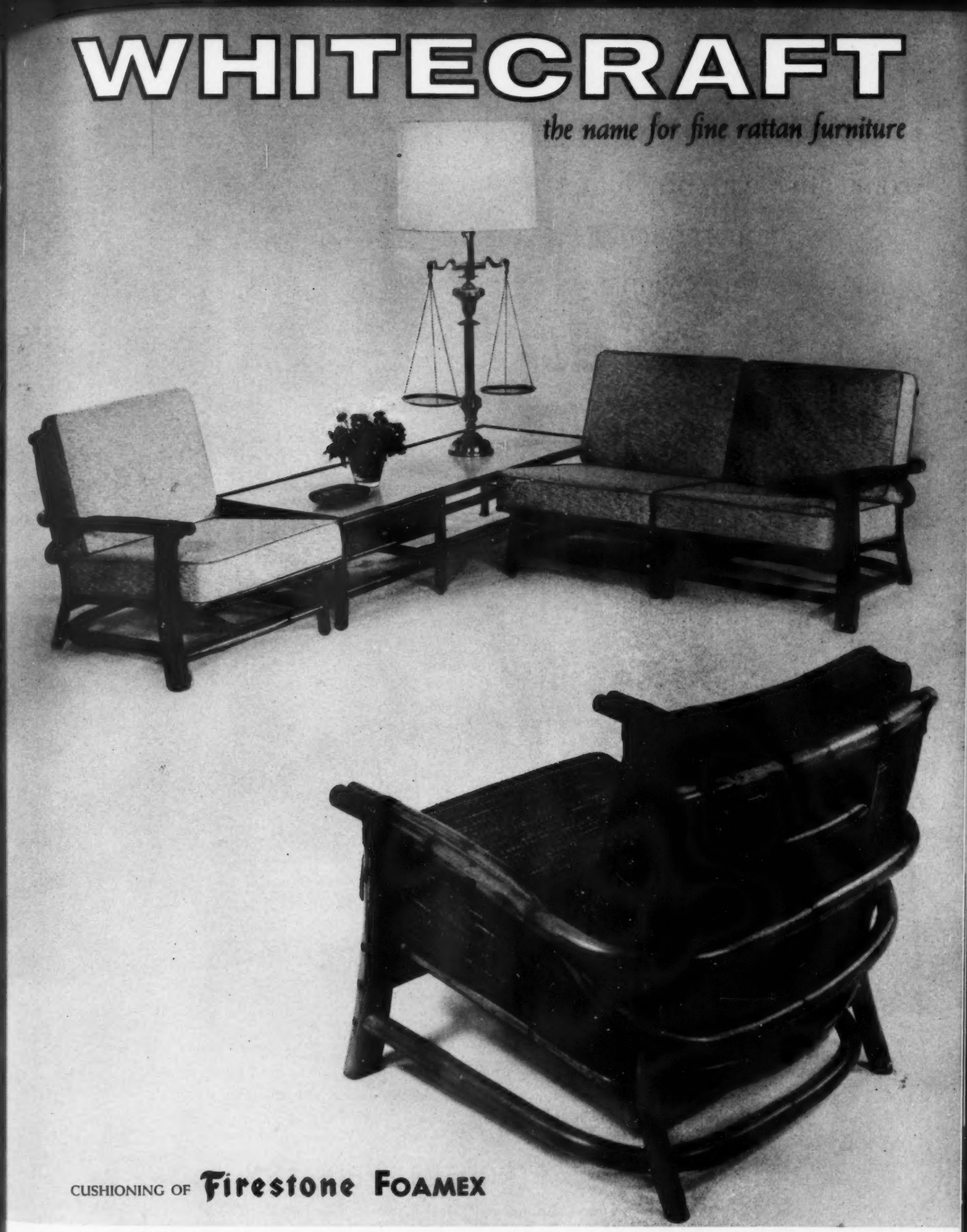
Richlieu

Fabrics: Three New Groups

Three important new groups of fabrics have been recently added to the extensive collections of Greeff Fabrics, 6 East 53rd Street, New York, ranging from documentary designs to a striking contemporary version of a paisley print. The documentary designs were produced in conjunction with the National Trust for Historic Preservation and include five printed fabrics with matching wallpapers by Katzenbach & Warren. Reproduced from wallpapers found in Wayside Inn, recently restored in South Sudbury, Mass., and the Bush-Holley House of Cos Cob, Conn., the five designs are all available in the original documentary colors as well as other appropriate color variations. The two patterns shown here are *Diana* with mythological figures in blue on gray, reds on chalk white, yellows, or greens on ivory; and *Bluebells of Scotland* in such combinations as salmon and turquoise on blue or yellow and olive green on white. Both of these designs were found in Wayside Inn. The upholstery fabric on the Recamier sofa was especially designed for the collection and reproduces the official eagle emblem of the National Trust. "Designed for Linen" is the appropriate title for a new group of upholstery fabrics consisting of small-scale, handprinted designs on 50″ linen, Sylmerized for spot and soil resistance: *Richlieu* is an excellent example. A third group, called "Paisley '58" includes five woven textures, color keyed to *Pine Cone,* an adaptation of the traditional paisley design, handprinted on linen.

Continued on page 74

Diana



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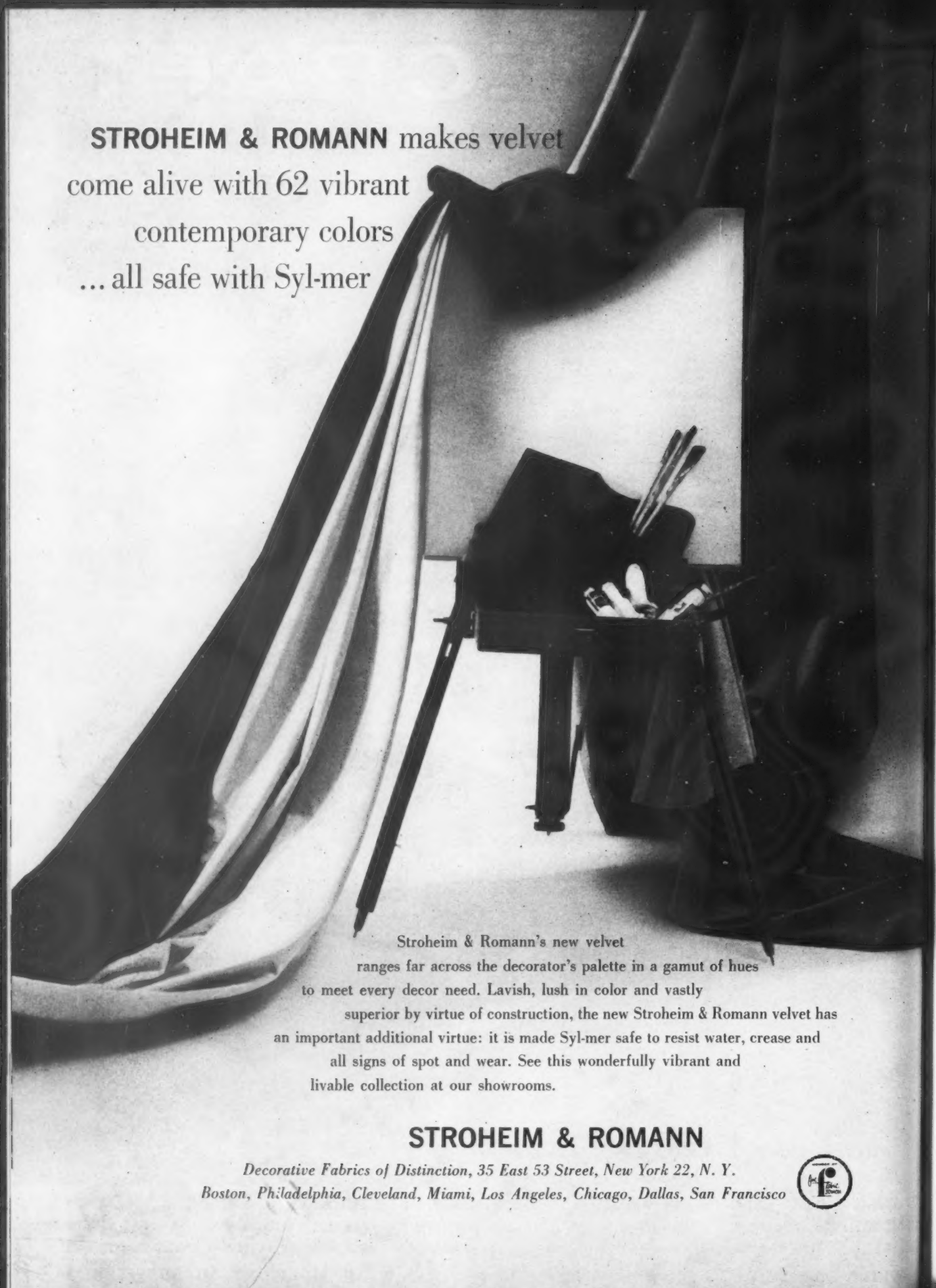
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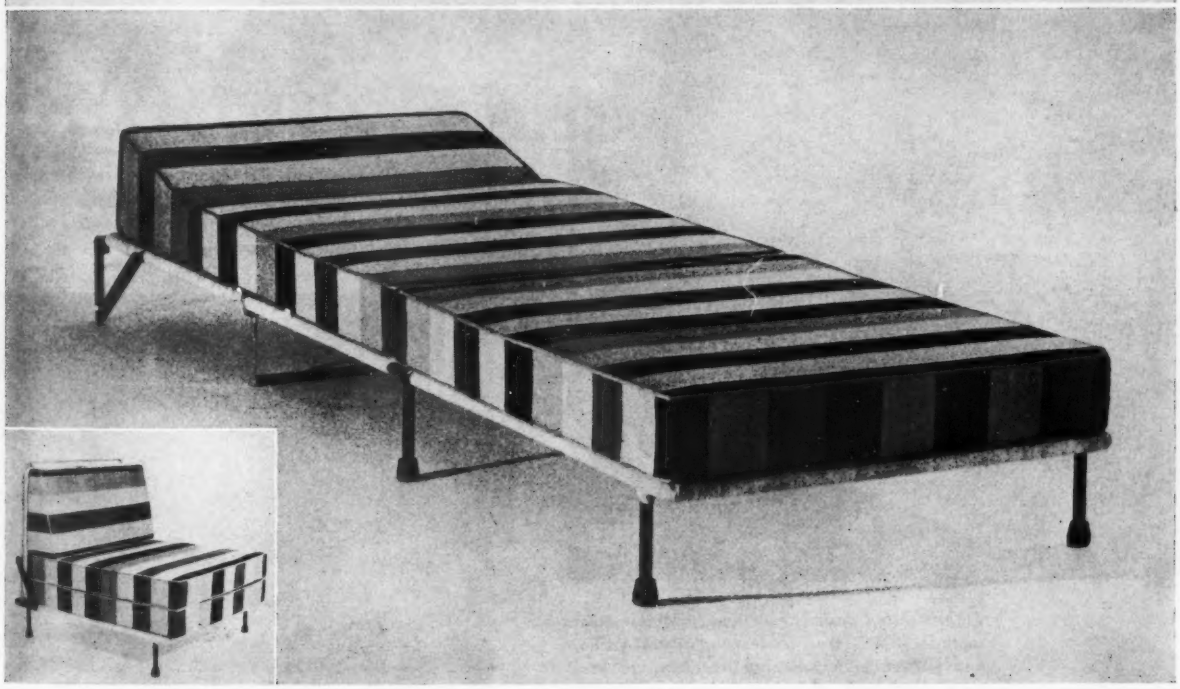
Kyle de Mexico



LOS ANGELES: Paul Rich Designs, 711 North La Cienega Blvd., Los Angeles 46, California. OL 2-8083

Market Spotlight

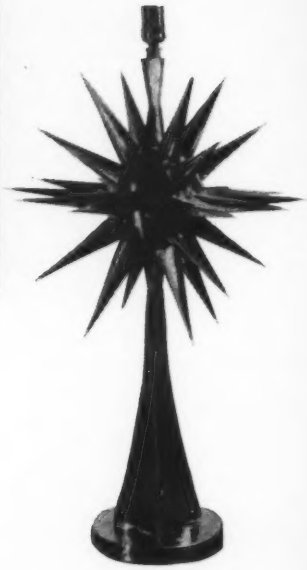
continued from page 70

From South of the Border

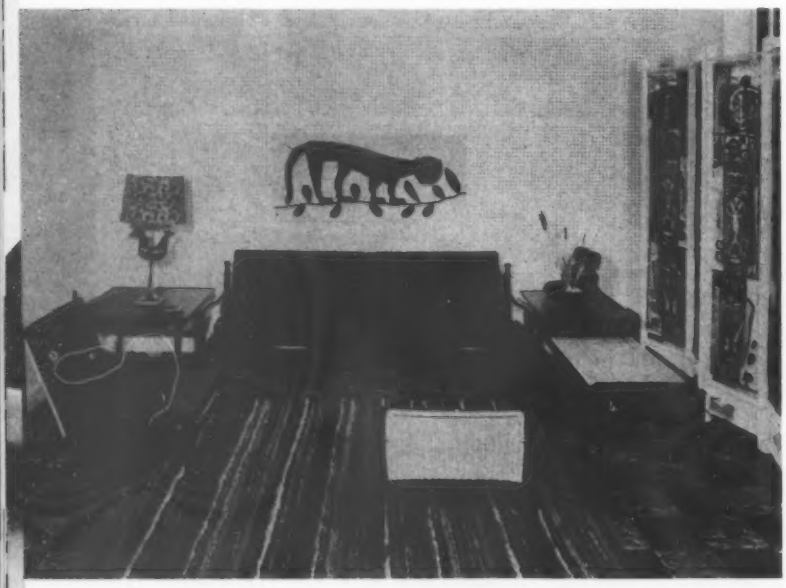
The complete collection of handcrafted furniture by Kyle de Mexico is now available for the first time in New York at the firm's recently opened showroom at 1003 Second Avenue (corner of 53rd Street). Unusual and refreshingly different in its styling, the furniture is designed by Frank Kyle and has been widely used in Mexico on both residential and commercial installations. Since all pieces are made by hand from Mexican woods — chiefly mahogany — and can be ordered in a choice of several finishes, custom designs are no problem and can be ordered at prices only slightly higher than those for standard models. In addition to three groups for residential use, there is a special office series including a handsome excutive desk, a 96″ long cabinet with white Formica accents, side and swivel chairs. And supplementing the furniture is an exciting collection of Mexican accessories and handcrafts ranging from colorful handwoven rugs and tapestries to brass-and-enamel lamps and ashtrays by Mexican craftsman José Mendoza. A catalog is available by request on your letterhead.

Continued on page 130

Contemporary version of British officer's chair and 57″ oval coffee table are in black "mink" with hand polished satin finish; colorful handwoven rug is work of native Mexican Indians.



Unusual brass spike lamp, 31½″ high, would make dramatic focal point in any setting, is hand made by Mexican craftsmen.



Lightly-scaled designs excellent for small rooms include short sofa, armless upholstered chair and wicker-back chair; rooster lamp in brass with fired enamel accents and tiger tapestry are from collection of accessories.

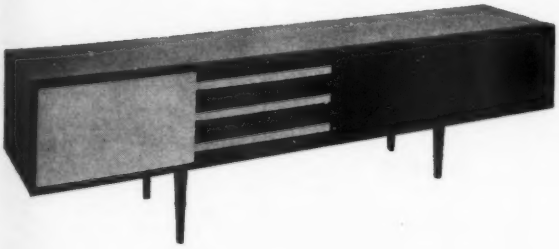
Upholstered sofa, 100″ long, with four loose back cushions, is focal point of seating group above; chairs are distinguished by sculptured arms; ottoman and marble-top end table emphasize structural details; white-frame screen is printed with primitive Incan motifs.

Vanity-dressing table in mahogany with white Formica panels measures 27" high, 18" wide, 63" long, has matching bench and long mirror.

Attractive and utilitarian, this combination telephone table and bench has polished black finish.

Black metal and wicker chair opens to daybed, has three removable foam rubber cushions.

From office series, mahogany and white Formica desk, 28" high, 34" wide, 77" long, is also available in smaller size or can be custom made.



Another piece from the office group is this sleek cabinet, 24" high, 20" wide and 96" long with white Fo-mica top, sides and front panels contrasted with lacquer finished mahogany.

Low, open shelf cabinet, 28" high, 20" wide, 63" long, is enhanced by brass and fired enamel drawer pulls.

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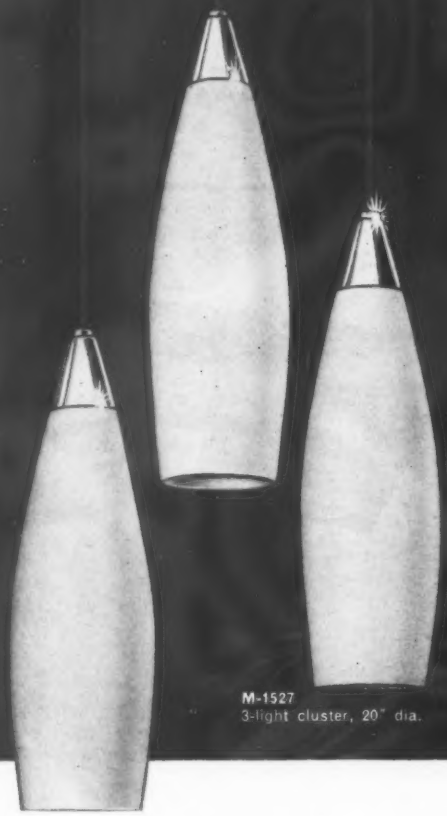
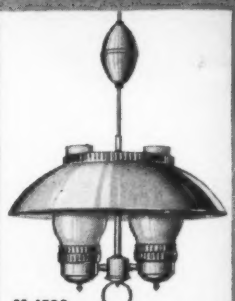


M-1527
3-light cluster, 20" dia.

M-1528
Pulldown; shade, 16" dia.; adjusts from 21" to 56".



M-1539
Colonial pulldown; 16" dia.; adjusts from 21" to 56".

M-1517
Matching pendant; body 15" high; shade, 4½" dia.

M-1526
Pulldown; shade, 16" dia.; adjusts from 23" to 54".

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DISTRIBUTION

It is one thing to make a fine product, but to have it available is equally as important as the product itself, since the success of any product is dependent upon its availability through the proper channels of distribution.

The retail store as a channel of distribution for quality homefurnishings has broken down because of the inability of the retailer to carry sufficient inventories to give the consumer a comprehensive quality selectivity. It was also unable to render the professional design service demanded by the consumers.

The showroom serving the interior designer-decorator and dealer, whether operated by the manufacturer or the manufacturer's representative, has become the accepted and natural channel of distribution for the quality homefurnishings industry encompassing the products in the top- and medium-price brackets.

The development of the showroom type of distribution is the result of the retailers inability to perform efficiently in the distribution of quality homefurnishings. Traditionally, retailers have operated on a number mark-up, or cost plus 100%, as necessary—conditioned by their great investment as represented by plant and equipment, personnel and adequate floor space to display merchandise. The consumer, of course, pays for all this in the price of the product.

There is a considerable number of interior designer and decorator firms in America who carry comprehensive inventories. These firms follow the retail pattern, and it is understandable that their mark-up should follow the retail formulae. However there is a large number of professionals not carrying stock who operate on the retail formula of mark-up. I question the economic soundness of this practice. The showrooms are carrying the inventories in depth, to make the products available to interior designers and dealers, and for this they are entitled to make a profit. But to add a number of mark-up (100%) on top of the showroom price raises the question of whether this practice is sound economics . . . whether it is realistic on the face of a highly competitive economy.

The purpose here certainly is not to tell you how to run the business side of your profession. We all know that some clients make great demands upon the professional, and they should of course pay accordingly for services rendered. The same holds true with the rare or one of a kind item which has no standard or measurable price tag; its ultimate price is what the traffic will bear. However it is well to be aware of the fact that there has been a great numerical growth within the profession, and that it continues to grow competitively.

Perhaps this is a good time to call in a good accountant for the sole purpose of reviewing your cost of doing business. Your mark-up may to too high; on the other hand, it may be too low. In either case, you stand to gain by his advice. This is a job for an accountant and not your bookkeeper.

Hanny Anderson

An American Embassy in America

The famous Waldorf-Astoria Hotel in New York has long been a home-away-from-home for visiting dignitaries from all over the world, yet most people are not aware that on the top floor the United States maintains an official Embassy Residence for the U. S. Ambassador to the United Nations. When this important post was assigned to Henry Cabot Lodge, interior designer Joseph Huston was commissioned to redesign the Embassy, and the completed interiors are an example of traditional décor at its best—a credit to Mr. Huston's distinguished career as a designer of hotel, bank, office and residential installations. Although originally set up to serve as a Presidential Suite, the rooms were never used for that purpose, and until the United States established an Embassy there when the United Nations was inaugurated, the suite was rented on a private basis. Architecturally, the backgrounds are an excellent example of early American design combining both Federal and Georgian styling: a graceful oval foyer, classical pilasters, an original Adam mantel and vaulted ceiling in the drawing room. Other assets were very fine Waterford crystal chandeliers and floors of random width planks installed with wood pegs. Found wanting, however, was adequate dining space for official entertaining since the existing dining room could seat only ten. To provide additional facilities, the suite was joined to an adjacent apartment, and this was converted to a large dining area. The existing room in turn became a small drawing room or smoking room. All furniture was selected from stock owned by the hotel, and in making the selections, Clell Bryant, assistant to Mr. Huston, worked closely with Mrs. Lodge who expressed a desire for a mixture of French and English pieces with emphasis on the lighter-scaled French designs. White was the perfect choice for the architectural backgrounds giving an open, airy feeling to the drawing room, enhanced by pink or white upholstery in various textures. A beautiful collection of pink and white Dresden porcelain owned by Mrs. Lodge lends important accents to the room. In the smaller drawing room, white is again the key color providing a striking contrast to the dark wood tones of the mahogany furniture with bright red accents in the linen upholstery and drapery fabrics.

New entrance to Embassy was executed by H. C. Kranichfeld from Joseph Huston's designs based on Federal architecture; door is mahogany, pilasters and cornice are ivory with official Embassy seal painted red, white and blue.

Interior Designer Joseph Huston

Small reception room, right, is between entrance and oval foyer, below; dining room is also entered from here; floor is highly polished black vinyl tile, walls are painted slate gray, draperies and sofa in Skinner bright gold satin. Oval foyer is excellent example of early American architecture with Ionic pilasters, black and white tile floor in simplified Classic design; walls and leather chair coverings are white.

Lionel Freedman

Main drawing room, opposite page, is fine example of early American architecture with vaulted ceiling of Adam design and original Adam mantel brought from Basildon House outside of London; white is key color appearing on walls, rugs from L. Jones and upholstery fabrics on larger pieces of furniture; two area rugs are used leaving exposed part of handsome oak plank floor installed with wood pegs; draperies and upholstery on loveseats are of Schumacher white satin, contemporary sofa is covered in Thorp white damask, with accents of pink in Patterson striped fabric and Updecor floral pattern on bérgères and fauteuils; Holland Shade matchstick blinds are white; pink and white Dresden porcelain in wall cabinets is from collection of Mrs. Lodge. →

Small drawing room, or smoking room, has white walls and L. Jones rug, Thorp white damask on armchairs, and tomato red accents in Schumacher stria on open armchairs, Brunschwig & Fils red and white linen fabric on Chippendale sofas and draperies; wall sconces are reproductions of originals from Metropolitan Museum.

Accent on Accessories

When two interior designers share not only an apartment but also an avid interest in travel and collecting art objects, there is bound to be a problem of integrating their individual likes and dislikes. The skillful way this is handled, with particular emphasis on incorporating accessories into a decorative scheme, is handsomely illustrated in the floor-through, New York brownstone apartment of Neil Proffitt, who is with the Decorating Department of W. & J. Sloane, and Ken Cox, of the Decorating Department at Lord & Taylor. The apartment layout consists of two sizable rooms separated by a small foyer, kitchen and bath. Both rooms are designed as living areas with sleeping facilities, and adjoining one room is a small study. Walls throughout are painted white, a perfect foil for paintings, engravings, books and art objects which are thoughtfully arranged without having a "studied" look. Adjustable shelves are placed at random intervals in the study and on one wall in the living room to accommodate a great variety of objects ranging from contemporary paintings to an early American weathervane. A collection of old architectural engravings in simple black frames with tortoise shell mats is symmetrically grouped above a sofa, an excellent example of how to make an important focal point from a series of related pictures. Other pieces of exceptional merit include a 15th century Italian woodcarving, a Rouen pottery lion, dated 1601 and a handcarved figure of Flemish origin.

James Vincent

Living area shown on opposite page doubles as bedroom with studio bed covered in Schumacher off-white fabric, accent pillows in reds, rusts, golds and yellows, the colors echoed in Donald Hansen barberpole lamp; walls and Dacron curtains are white, floor of Armstrong black asphalt tile has natural color hemp rug; round table with rust color table cloth is made from piece of wood placed on top of a television set; black and rush-seat chairs are from House of Italian Handicrafts; other chair from Herman Miller, table from Directional. Books, paintings and accessories lend colorful notes to adjoining study, above; desk was made by mounting slab of wood on legs and painted filing cabinet, with old spool chest providing extra drawer space.

One wall in second living room is lined with random spaced shelves holding books, paintings and variety of accessories including old weathervane and carved wood cherub; shades on Altamira lamp are white, blue and green; Thorp stripe on benches is in blues, greens and gray; rosewood cube holding plant is from Dunbar.

Collection of architectural prints in black frames with matting of Laverne tortoise shell paper provides decorative focal point of room as used above Simmons sofa-bed covered in Schumacher gray linen, blending with Rugcrofters carpet and curtains of black, white and gray corduroy; gray is repeated in Thorp texture on pair of Directional chairs, and accent colors of peacock blue and emerald green appear in pillows and leather on antique armchair.

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悠々天地幸感賞在時

The Taste Of Connoisseurs

In celebration of the opening of the new galleries of French & Co., in New York at 978 Madison Avenue, seventy-five of America's most distinguished museums and collectors of art made available their favorite items for a unique gala showing in the country's newest and largest galleries exhibiting a permanent collection of furniture, tapestries, paintings, paneling and other art and rare antiques valued at over $10,000,000. The new quarters, involving an expenditure of over $1,000,000 in alterations are located atop the Parke-Bernet building, in the heart of New York's art market, bounded by the Frick Museum to the south and the Metropolitan Museum of Art to the north. The galleries embrace the latest advances in lighting, air-conditioning and décor, all designed to enhance the presentation of fine pieces of art for today's living.

The opening of these new galleries solidify more than ever New York's position as world headquarters for the finest *objets d'art* available. Besides a promenade exhibition room, 200 feet long, and two enormous galleries (illustrated), each 80 feet long and 15-feet high, there are smaller outer galleries and an inner circle of intimate rooms, including an English 18th-century unpainted pine paneled room and two 18th-century French painted paneled rooms. In addition, there is a room set aside exclusively for the display of porcelains, and a Treasure Room, of authentic French Gothic oak, housing the rarest and most beautiful *objets d'art,* including Renaissance bronzes, jewels and watches from the famed Morgan Collection. On a lower floor is found French & Co.'s library—one of the finest private art reference libraries in the world—containing over 7,000 volumes. The basement area is decorated in a cloister-like effect for the display of Romanesque, Gothic and Renaissance sculpture and other objects, including marbles, tapestries and rugs; on the roof is a solarium, with reflecting pool, where are displayed stone sculpture, wood carvings and paintings in the contemporary style.

French Gallery, above, displays magnificent collection of furniture, tapestries and crystal chandeliers of the 17th and 18th centuries; Italian Gallery, shown on opposite page, exhibits Renaissance treasures, including furniture, tapestries, sculpture and works of art.

The Sculptured Form: A Design Influence

Charak, long noted as a manufacturer of fine furniture, has introduced a new collection of modern furniture, timed to coincide with the opening of the firm's handsome new showroom at 425 East 53rd Street, New York. Designed by Donald Deskey, the Charak Modern Collection is keyed to 20th-century American materials and techniques and features the use of three distinctly different materials—aluminum, Micarta and fine cabinet woods. Included are storage cabinets, tables, seating units and beds, unified in design concept by cast-aluminum bases which have a contemporary sculptured look. Polychromatic Micarta panels are used as exterior surfaces on chests and cabinets, as tops for cocktail, dining and end tables, lending a striking color note with a specially developed, abstract swirl design in two colorways, one ranging from mauve to bright blue, the other in tones of burnt sienna.

There are ten case pieces in the collection, in four different lengths, some with drawers, others in sliding doors, the interiors compartmented to serve a variety of functions including the housing of television and high fidelity equipment. The cabinets are executed in a combination of sienna Micarta and black walnut, blue Micarta and cream walnut, or natural English oak and black walnut. A contemporary version of a breakfront combines a small and large chest, each supported by sculptured aluminum bases, the tops and fronts faced with sienna, Micarta panels framed in black walnut.

The bedroom groupings include twin or double beds with adjustable upholstered headboards and attached night tables which can be pulled aside when the bed is being made; a vanity unity with lighted mirror and interior compartments; and most of the cabinets in the line are adaptable as commodes.

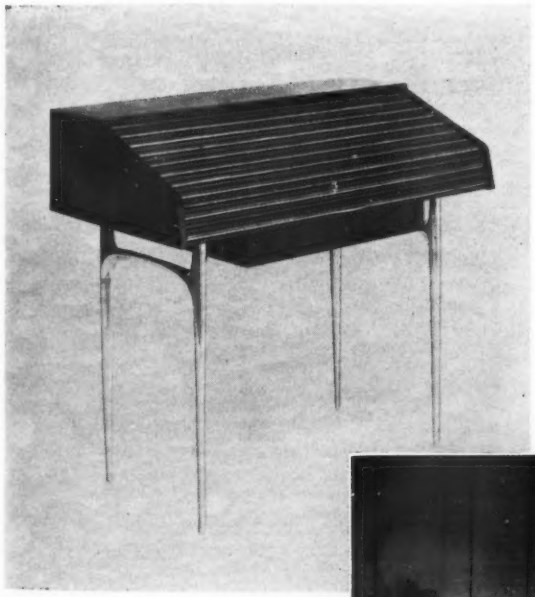
The six tables in the collection include a Micarta-top dining table that extends, with leaves, from 72″ to 102″; a smaller table with walnut or Micarta top featuring a new extension construction; occasional tables, small, free-form tables and a surfboard coffee table-bench of walnut with aluminum strip inlay.

On several of the seating pieces—sofa, loveseat and lounge chairs—the upholstered segments are cradled in an aluminum frame; others have wood frames, including pull-up chairs with open arms and a small upholstered occasional chair for desk or dining.

Donald Deskey, designer of the collection, also created the striking settings and backgrounds for the furniture, enhanced by contemporary paintings, sculpture and other works of art.

The fresh and colorful area settings for Charak's 19th-century fruitwood furniture were designed by John and Earline Brice who have given the showroom a smart, contemporary look. Bright crimson walls and rug set off an 8-foot sofa upholstered in red and white and grouped with a modern chair covered in black, a tub chair in white. Lemon yellow, lime and mustard-gold are combined for another setting with trimly tailored sofa and chairs, coffee table and end tables defined by a Marion Dorn rug with giant key motifs echoing the upholstery and wall colors. Although outstanding in its own right by fine craftsmanship and design, the furniture is doubly enhanced by these imaginative settings which also offer the interior designer, a wealth of stimulating decorating ideas.

Donald Deskey, designer of new Charak Modern collection of furniture, is a senior partner of Donald Deskey Associates, industrial designers with offices in New York, London, Copenhagen and Stockholm. Schooled in architecture, engineering and fine arts, Mr. Deskey is a pioneer in the design of custom furniture, residential and public interiors. He was one of the earliest to design modern furniture as it is known today for mass manufacture, introduced tube steel furniture to this country and designed its first installation for the Abraham & Strauss restaurant in the late twenties. He was the first to utilize high-pressure laminates on table tops and the first to use natural aluminum tubing in furniture. He invented and developed Weldtex, a striated Douglas Fir Plywood, and his close affiliation with the fine arts led him to use the work of living artists as an integral part of his interior design plan for Radio City Music Hall. In recent years, he has devoted his major efforts to industrial design although he was often approached by furniture manufacturers to design for them. "I had to wait", he says, "until I found the furniture manufacturer whose design philosophy, production facilities, and dedicated attitude would permit the execution of a new furniture design concept, and I found that man in Walter Charak."



Living room setting of Charak Modern includes such outstanding designs as Micarta-faced chest fitted for Hi-Fi: retracting hinged doors slide out of sight into cabinet wall; black walnut desk has Micarta work surface that slides out and tambour top with alternating strips of light and dark walnut and aluminum (in detail view, as shown at left); opposite side of room, shown below, features an 8-foot sofa and lounge chairs cradled in cast aluminum frames, the upholstery a combination of leather and handwoven texture; contemporary version of breakfront and coffee table contrast black walnut frames with Micarta.

Chests of mauve-and-blue Micarta provide a colorful storage wall in this bedroom setting; upholstered headboard with cream walnut frame is adjustable for back support, comes with attached bedside tables that can be pulled away as bed is made.

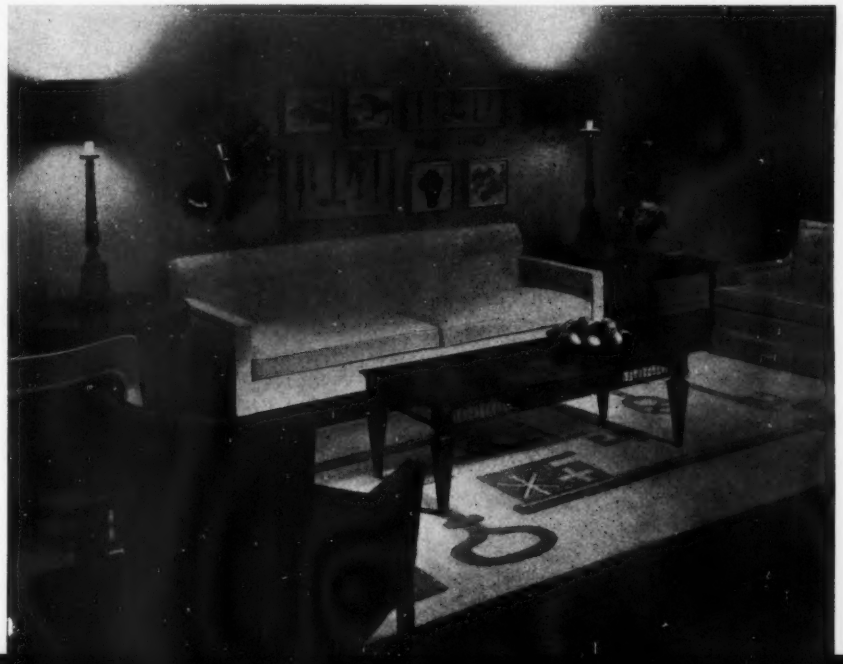
Neatly tailored upholstered pieces in collection include armless lounge chair and loveseat on walnut bases; coffee table-bench has oak top with beveled edge in black walnut and slim strip of aluminum inlay which echoes sparkle of sculptured cast aluminum base.

New version of Charak's "Danbury" table has concealed hinge for easy extension to 90"; base is cast aluminum, and natural wood top alternates panels of walnut grain in subtle striped effect.

Micarta-top dining table is 72" long, extends with leaves to 108"; frame is natural English oak and legs are polished aluminum.

John and Earline Brice, noted husband-and-wife design team, have worked from their own office in styling services since 1952, numbering such accounts as Cabin Crafts, Martex and the plastic wall tile division of Dow Chemical Co. Perhaps their most famous account is the Celanese Corporation which has sent them on treks around the world in search of design inspirations for new fabrics, the most recent being a tour of America.

Fresh colors and interesting accessories enhance Charak's 19th century fruitwood furniture in settings by John and Earline Brice: bedroom in blue and white has white eyelet-embroidered spreads over blue pleated skirt matching quilted fabric on swivel chair; loveseat is covered in white velvet. Lemon yellow, lime green and mustard-gold are combined in sofa grouping with wall accessories repeating key motif of Marion Dorn rug; tables are distinguished by fine woods—cherry, crotch-mahogany with ebony inlay, parquetry with brass grilles; hardwood floors are by National Oak Flooring Association.



227 East 56 Street

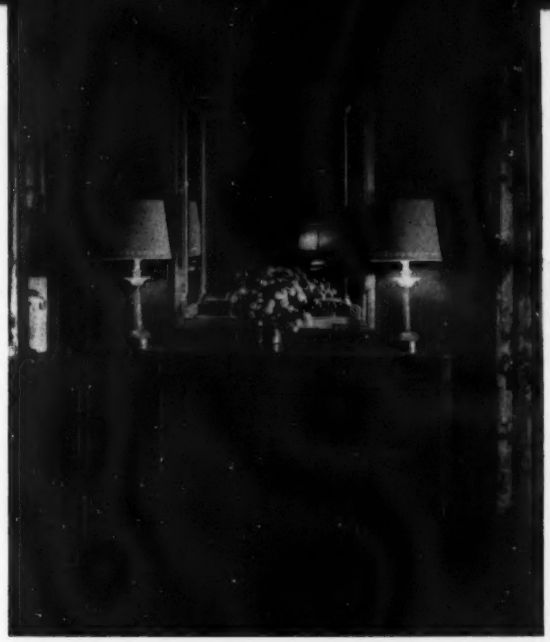
Business, as usual, is moving briskly during alterations in East 56 Street between Lexington and Third Avenues in New York. The building at 227 East 56 Street, stalwart and alone, stands in the midst of debris from old structures in the block dismantled to make way for future buildings—including a school, hotel, and apartment house soon to be erected—and is still an island of resource for the best in workmanship and styling in furniture. The building then, as now, will be occupied, on the first floor, by Richard Wheelwright, its owner; on the second floor, by Mills-Denmark; on the third floor, by Barclay Square Furniture by Hofstatter; and on the fifth floor, by Robinson-Johnson—the four firms presenting floors of the finest furniture available in quality and design for the interior designer.

Mills-Denmark

The furniture by Mills-Denmark is entirely custom-made—evident at once in the careful attention that is lavished on construction details, several of which are revealed in the items chosen for presentation here—and worked in teak, walnut or palisander (a lovely wood, resembling rosewood). Shipments arrive constantly to enrich an already lavish presentation of contemporary furniture—one of the best in New York—making a *tout ensemble* in the contemporary taste a cinch for the interior designer who is desirous of furniture of the quality and design that have made Scandinavian furniture, and particularly furniture from Denmark, the most famous in the world.

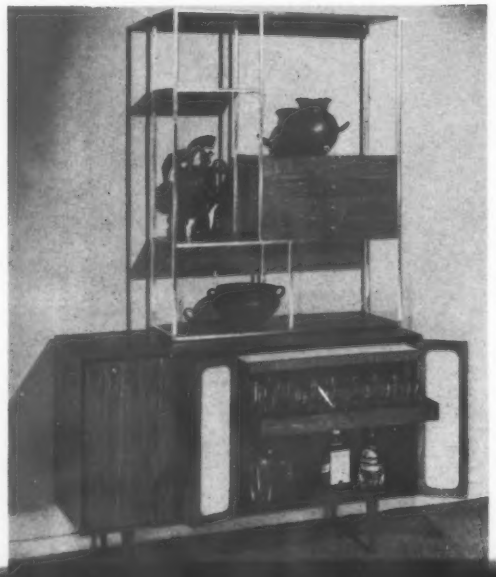
Richard Wheelwright

The furniture by Richard Wheelwright is famous for its unique styling in the French and Italian traditions, as well as quality finishes and authentic designing. Here on one convenient spacious floor is one of the most extensive collections of French and Italian provincial furniture to be found in New York. To complete this delightful provincial phase, the newest items include a superb, and so-useful, Louis XVI commode in any finish desired, made either 72″ or 54″ wide, as your client prefers, and truly outstanding with distinctive brass hardware and moldings that give it a beautiful formal air; in the same group is a man's cabinet, with interior compartmented for shirts; another individually designed example is a handsome knee-hole *bonheur-du-jour* in natural finish, the superstructure with brass gallery and grilles in the center doors, and moldings highlighted in gold leaf.



Robinson-Johnson

A tour of the Robinson-Johnson showrooms is doubly rewarding not only because of the comprehensive selection of handsome upholstered furniture made by Robinson-Johnson, but also because of the other fine lines which Raynes and Rhine, who manage the showroom, represent. Among them are the Grow and Cuttle collection of accessories, contemporary table collection of Robert Memmel and a new group of teak finished case goods. Now available, after months of experimentation, is a beautiful new teak finish, for tables and cabinet items, exactly reproducing the wood. New here, also, is a handsome upholstered tub chair with exposed frame at the top (illustrated), and an open-arm chair, most comfortable, yet small enough to be used as a card table for a smart note.



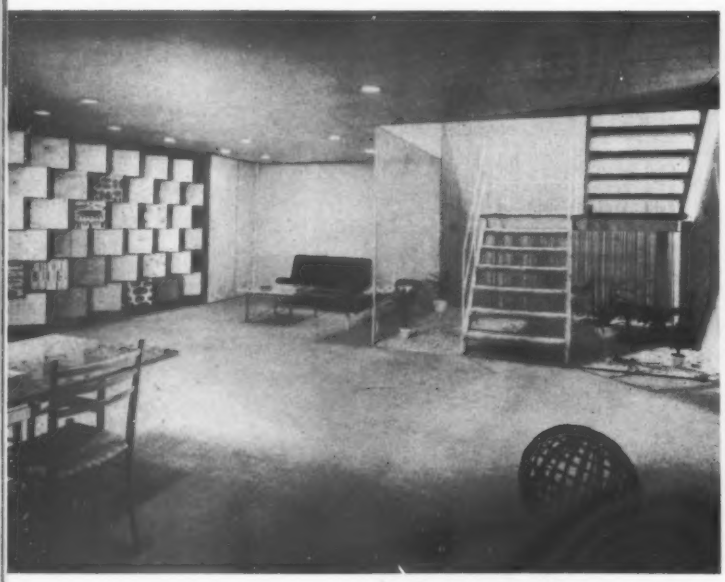
Barclay Square Furniture by Hofstatter

Variety in furniture styling is the keynote of the showroom of Barclay Square with Furniture by Hofstatter, and the impressive range of items—from one-of-a-kind coffee tables, contrived from old *bronze doré* urns combined with finely finished wood tops, and occasional tables with tops of antique Coromandel panels—to authentic reproductions of 18th-century and early 19th-century antiques, including several important cabinets handsomely finished. Another outstanding feature here is the selectivity in upholstered items that is offered, ranging from sectional sofas with center section, quarter circle and sides with or without arms, to so-hard-to-find occasional stools (excellent for television viewing) in a variety of decorative treatments. Not generally known is the firm's own collection of silks in 70 different—and wondrous—colors, from which the interior designer can select all the fabrics necessary for an entire color scheme without going elsewhere.

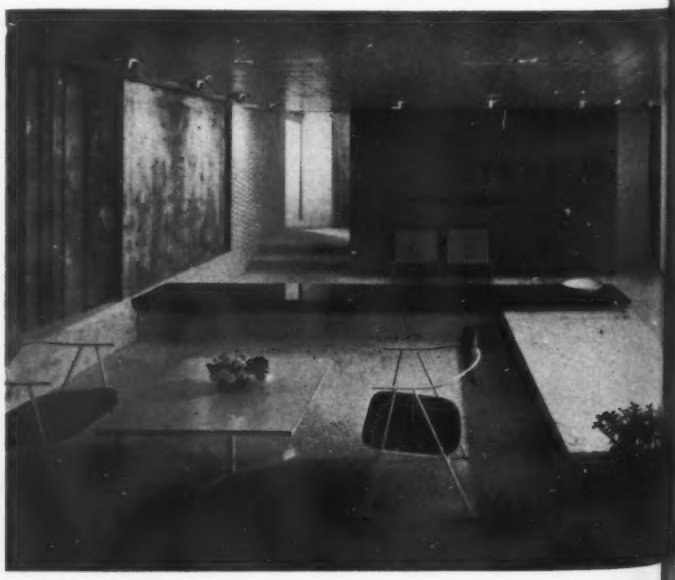
The Old and the New

For many years, brothers Erwine and Louis Laverne have been at opposite poles in their ideas on furniture design. Erwine's *avant garde* collection known as Laverne Originals was shown in austere contemporary settings, while Louis maintained a strictly traditional approach in a small downtown showroom. Both refused to acknowledge the merits of the other's designs or their possible compatibility, and for a time it seemed that never the twain should meet. During these years Laverne Originals, headed by Erwine and his wife Estelle, remained somewhat in the forefront offering one of the outstanding collections of contemporary furniture, fabrics and wall coverings. Interior designers welcomed these designs, but they also sought the traditionally styled furnishings advocated by Louis Laverne and were showing more and more that the two types are not incompatible but actually enhance each other when skillfully combined. The Laverne brothers have now recognized this compatibility by joining forces in a two-floor showroom at 160 East 57th Street, New York, where Erwine's sleek, sophisticated designs mingle with the traditional antiques and reproductions assembled by Louis Laverne in a new Laverne Imports department. The first shipment of imports is filled with unusual "finds"—Biedermeier designs, Venetian handpainted chairs and commodes, 17th century torchères, Louis XVI and Directoire antique pieces. An additional coup is the work of noted Italian artist Piero Fornasetti including *trompe l'oeil* screens and murals, available to the trade for the first time in New York. The attractive settings created within the showroom, as pictured here, are dramatic proof that the old and new are not only compatible but indispensible to the interior designer.

One grouping, for example, combines 17th century tree torchères and a century-old Moroccan rug with Albini wicker chairs and a Corbussier chaise longue; another integrates Venetian painted furniture with contemporary steel and leather designs keyed to a bold color scheme derived from Matisse painting reproduced as a fabric hanging.

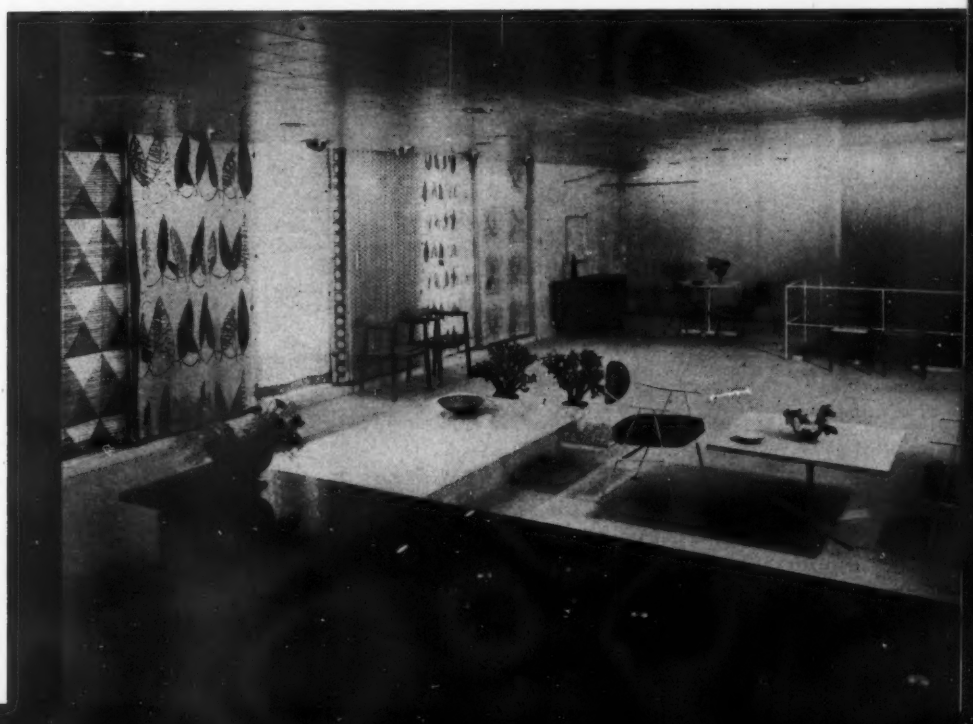


Stair well area off display floor is dramatized by walls of strung beads and by potted plants; alcove of wall at left exhibits wallpapers.



Slabs of marble form seats for viewing sliding panels of wall coverings, left, and fabrics on wall at right; armchairs are for closer inspecting.

Colorful setting above, combining antique and modern furniture, is integrated by bold colors derived from Matisse painting reproduced on Fiberglas fabric hanging on wall and illustrated from behind by fluorescent lighting; brass highlights are found in bench with leather strapping seat and cigarette table with marble top. View below shows end of spacious showroom, opposite end shown below, with island of privacy created in middle for close inspection of fabrics and wall coverings exhibited in panels on walls around room; potted plants add a cheerful decorative note.



Setting at right, on opposite page, is interesting for its presentation of antiques with contemporary pieces, including 17th-century tree torchères and century-old Moroccan rug, combined with Albini wicker chairs, Corbussier chaise longue and Fornasetti decorated screen. →

← *Showroom is enhanced by antiques assembled in natural furniture groupings, as shown in setting at left combining decorated commode with gilt baroque mirror, lamp, caned chaise longue, chairs and accompanying occasional tables.*

← *All items exhibited are individual in style and, being antique, are unique—such as pair of decorated trophies with shelves, flanking decorated bombé commode and Directoire gilt and painted mirror, decorated Venetian chair and, in foreground, marquetry desk and gilt bamboo-carved chair.*

Some idea of the variety of antiques offered by Laverne Imports is revealed in the view of the grouping shown at right, opposite page, showing Louis XVI commode with marbleized top, French provincial bérgère upholstered in toile-de-Jouy, Chinese pottery stand, Biedermeier occasional chair and bombé secretary desk in background. →

Originals in Wood

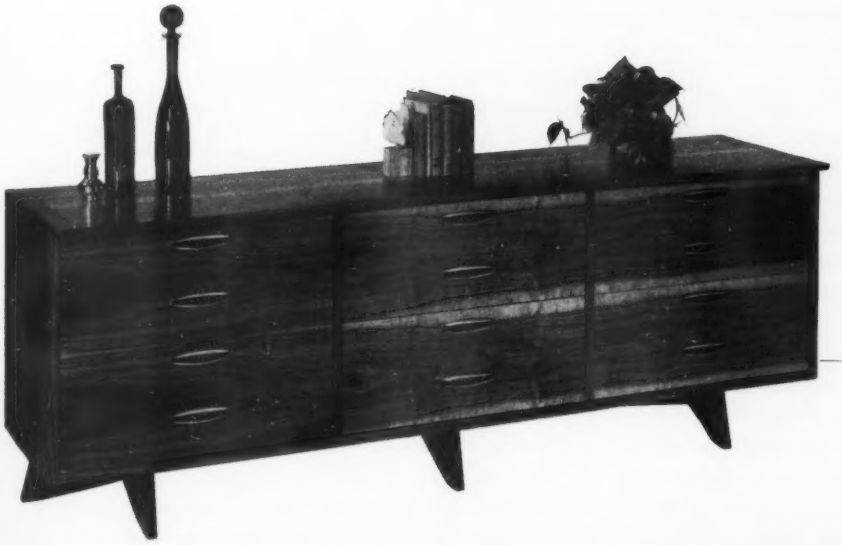
The natural beauty of wood keynotes the new *Origins* collection of furniture designed by George Nakashima for Widdicomb-Mueller. Each piece in the collection is literally an original, for no two units exactly match, and the woods—walnut, Carpathian elm, hickory, laurel and rosewood—are combined in such a way as to obtain a natural compatibility in design. All dramatic ornamentation is derived from the sap line which is retained when the logs are cut into veneer and solid lumber (under the personal supervision of Mr. Nakashima). This emphasis on natural woods stems from the designer's long devotion to wood as a creative medium, and he modestly refers to himself as a "woodworker." Actually, he is a widely educated architect and designer with degrees from the University of Washington and M. I. T. "The love for the real nature of wood may only be gained by working directly with it", he says, and the *Origins* collections reflect this philosophy with superb results. Included in the collection are pieces for living room, dining room and bedroom, most of which are interchangeable from room to room; and because of the timeless simplicity of the designs, they can be used in correlated groupings, mixed with other furniture, or added as an important accent in any contemporary setting. A finish called "Sundra" (Sanskrit for a thing of beauty) was specially developed for the collection to retain the natural beauty and texture of the woods, and this is the only finish used on pieces made of laurel, a striking dark-toned East Indian wood. On other pieces, any of the standard Widdicomb finishes are available. Handcrafted details are also evident throughout the collection: in the delicately proportioned chair back spindles which are hand shaved instead of machine turned to offer visual as well as tactile beauty; or on the unusual shapes of table stretchers which are "shot" through the legs and pegged at both sides. Straight lines are subtly eliminated, and most of the pieces have edges that are beveled back ten degrees. For the upholstered pieces, a special collection of fabrics has been designed in a wide range of colors and textures.

Highlight of "Origins" upholstered pieces is this handsome high-back chair and ottoman; sculptured arms are shaped for comfort, upholstery is foam rubber; chest of drawers 47" wide, 22" deep and 49½" high, is in walnut with feature panel of Carpathian elm on cabinet door; note that sap lines of walnut are used to contribute dramatic accents.

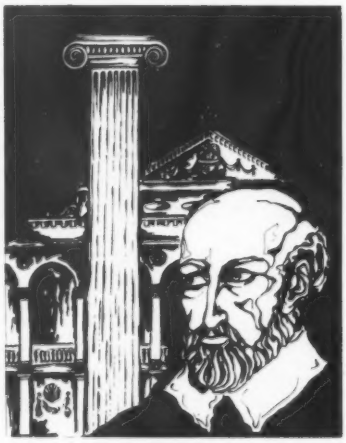
Dining table with single drop leaf measures 38" wide, 74" deep and 28½" high, extends to 64" by 74" with leaf up; striking chair design is interesting when viewed from any angle, is distinguished by such details as hand-shaved spindles.

Although no two pieces exactly match in "Origins" collection, they can be correlated for a complete grouping as shown above or used to provide a dramatic accent note with any contemporary setting; free-form cocktail table is combination of Carpathian elm and walnut. Another outstanding piece is the importantly scaled room divider, left, shown in walnut with sap line providing natural "ornamentation"; also available in laurel, the piece is 68" wide, 13" deep and 68" high.

"Winged" sofa in walnut with cane back has loose seat pad and back pillows of foam rubber, is also available as a bench without the back; the collection also includes a second sofa model, all-upholstered. Beautifully proportioned drawer unit plays up natural beauty of walnut wood, the clean lines enhanced by recessed drawer pulls; also available in walnut and laurel, it measures 88½" wide, 22" deep, 32" high.



PALLADIO IN AMERICA



Likeness of Palladio, by Robert W. Clement; opposite, title page in Book Two of Palladio's four books on architecture.

By A. Marangoni

Andrea Palladio is the main link in the longest chain reaction in designing history. Most of what we know as Georgian and Colonial interiors and exteriors, furniture and accessories, stems eventually from Roman classic architecture, and it was Palladio who domesticated the Roman forms and first adapted them to the design of livable villas.

The story in a recent issue of *Time* magazine on "The Glory of Palladio" makes his name and the role he played in the history of design more familiar to Americans. The article was published in connection with the news that the Italian government had appropriated $3,000,000 for the rehabilitation of Palladio's four-hundred-year-old villas that dot the mainland lying immediately behind Venice, some of which are in bad need of repair.

Andrea Palladio was born in 1518 in Vicenza, a city which was then a part of the flourishing Venetian Republic. Along with other Renaissance architects he became involved in the publication of a manuscript from ancient Roman times in which the Orders of ancient architecture were defined and described. This book was written by the Roman architect Vitruvius, to whom we owe our only knowledge of Roman architecture from a contemporary. On several visits to Rome, Palladio also made his own observations of the antiquities of the Eternal City in the form of drawings, assimilating their proportions and decoration. He adapted what he learned to the needs of 16th-century living and embodied these new concepts of elegant domestic architecture not only in his works, but in four books on the subject which were published in 1570.

The rich and beauty-loving Venetian families, who knew a good architect when they had one, ordered magnificent country houses to be built by Palladio on their mainland estates. Most of these landmarks still stand and are visited by those tourists who seek architectural delights that are off the beaten track.

But the pilgrimage of traveling artists and art lovers to the Palladian villas began long ago. Thomas Jefferson visited them in the 18th century and borrowed for his *Monticello,* which he designed, many of the characteristics of one of Palladio's greatest conceptions, *La Rotondo,* a villa which still stands on the outskirts of Vicenza. Inigo Jones, England's greatest architect who has been called the "English Palladio", discovered Palladio during his travels to Italy in the first years of the 17th century. He studied the Italian master's works and carried back to England with him Palladio's four books on architecture. London's Banqueting Hall in Whitehall, which remains one of Inigo Jones' greatest monuments, was the first English design to embody Palladian principles. It marked the end of the Jacobean period and pointed the way for the later Georgian period. Sir Christopher Wren in the 17th century, and William Kent, William Chambers and a host of other celebrated architects of the Georgian period all followed the Palladian teachings. In this way the word, Palladian, came to be an adjective used in reference to their work.

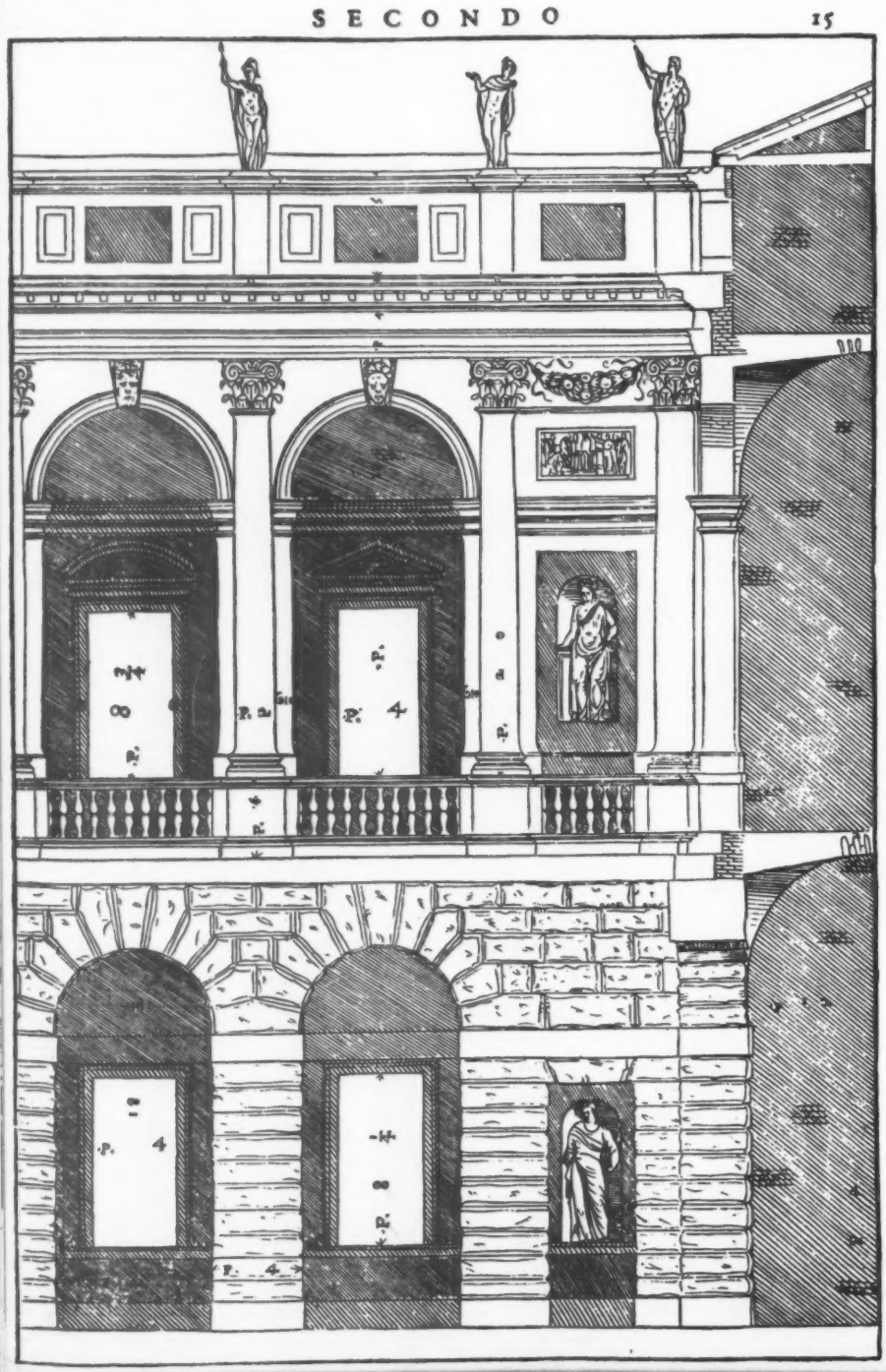
During the colonization of America pre-Revolutionary settlers offered no objection to the importation of the architectural styles which prevailed in Georgian, although they resisted taxation without representation. Public

Text continued on page 113

REGINA VIRTVS
IL SECONDO
LIBRO
DELL'ARCHITETTVRA
Di Andrea Palladio.
NELQVALE SI CONTENGONO I
disegni di molte case ordinate da lui
dentro, e fuori della Città,
ET I DISEGNI DELLE
case antiche de' Greci, & de' Latini.
IN VENETIA,
Appresso Dominico de'
Franceschi.
1570.

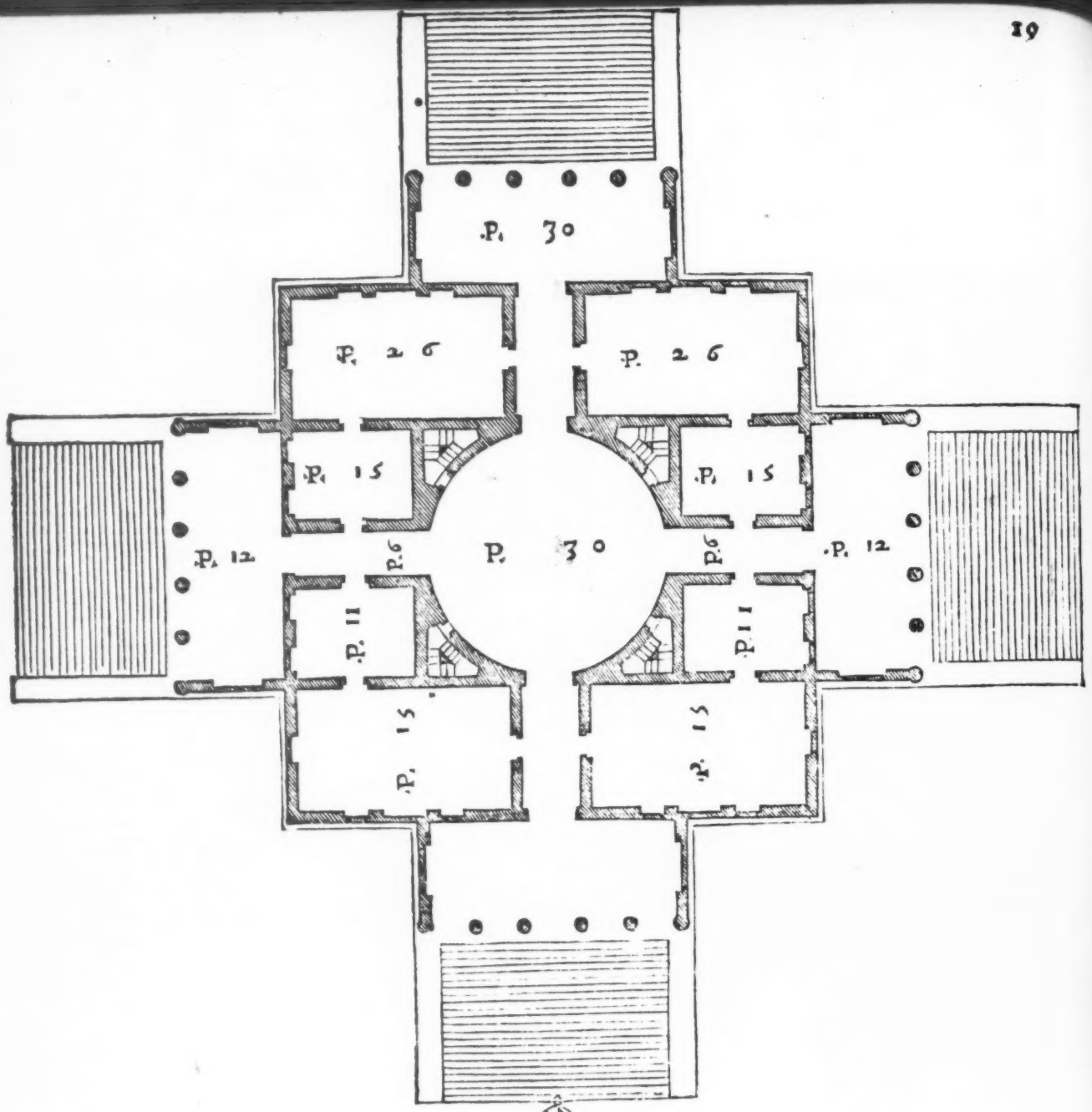
PALLADIO

Banqueting Hall, Whitehall, London, built in 1619 by Inigo Jones, the first English design to embody Palladian principles of architecture. (Building now is United Services Museum.)



Opposite page shows Teatro Olimpico → (Olympic Theatre) in Vicenza, Palladio's last work. Upper photograph shows detail of stage, masterpiece of trompe l'oeil design in false perspective; lower photograph is general view of stage and auditorium. Construction of theatre was in progress in 1580, when Palladio died, and was completed by Vicenzo Scamozzi.

Façade and section, town house of Count Ottavio de' Thiene, Vicenza, as shown on page 15, Book Two of Palladio's four books on architecture.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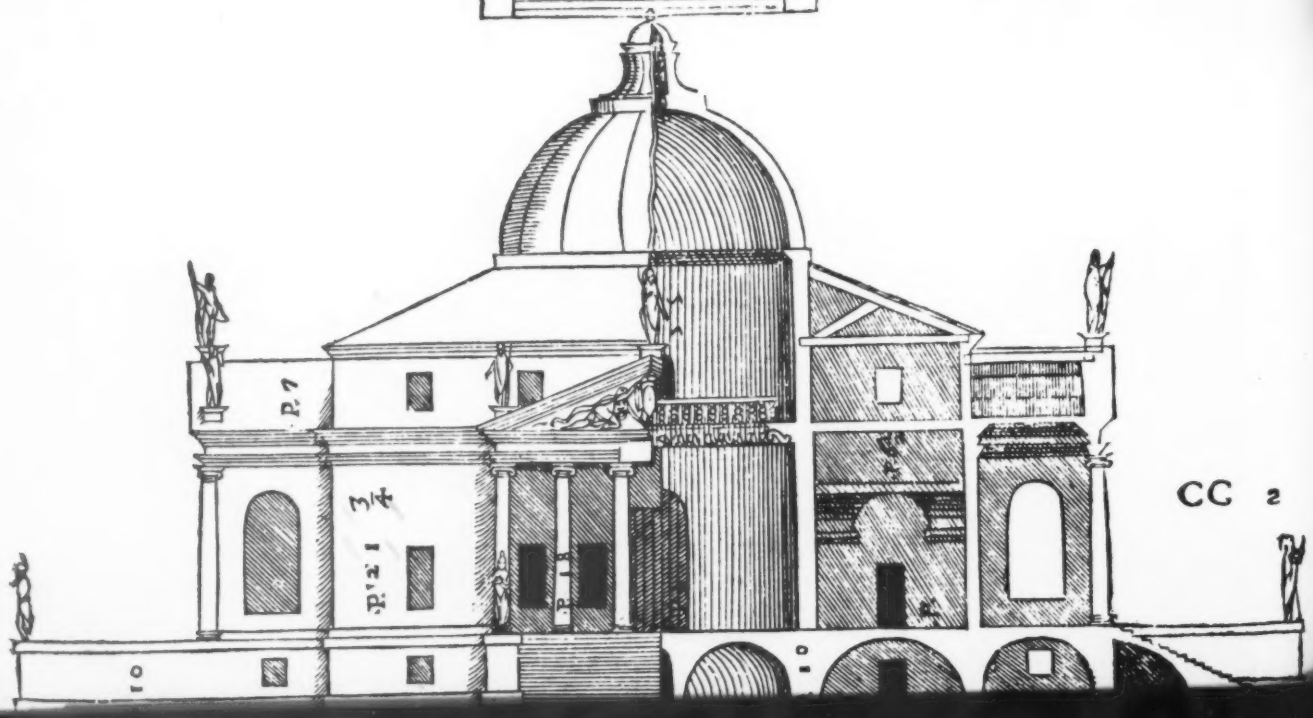
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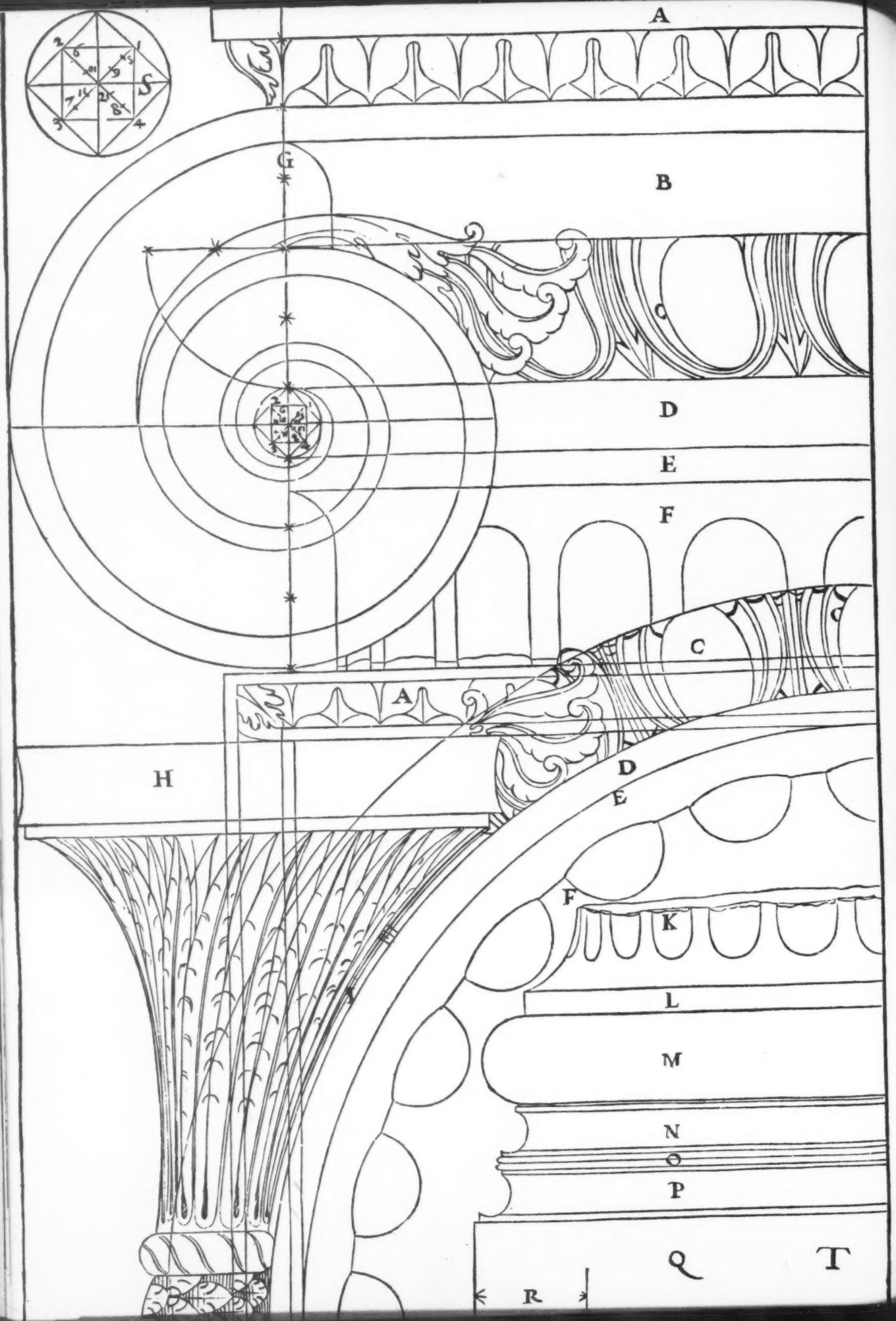
PALLADIO

Inspiration for Thomas Jefferson's "Monticello," right, was Palladio's classic masterpiece, Villa Rotonda, shown above located in the outskirts of Vicenza; floor plan and elevation-section of villa are shown on opposite page.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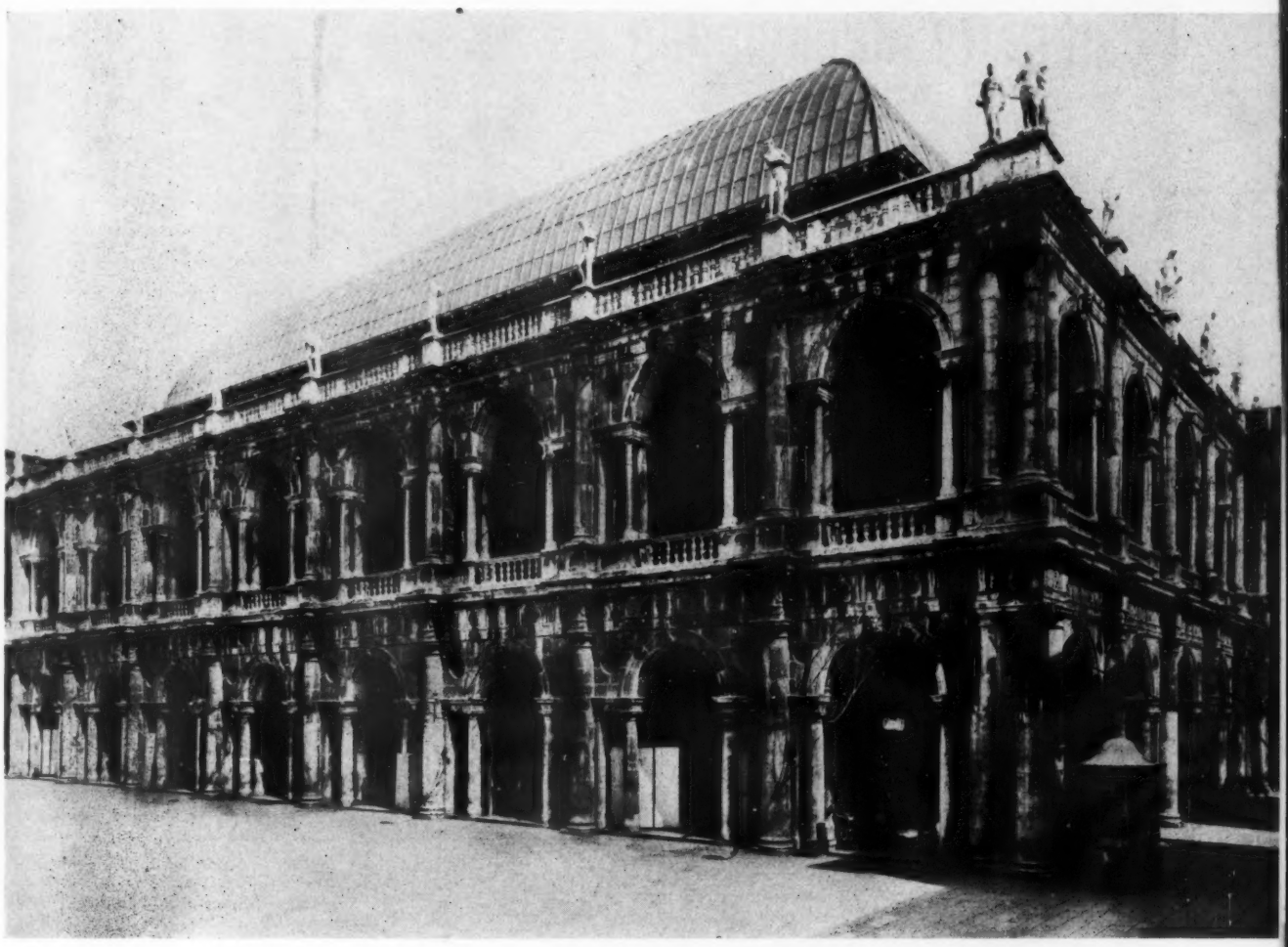


In the Basilica at Vincenza, shown above, Palladio sheathed a 15th-century Gothic Municipal Hall with a Renaissance covering in his noble classic style. This renovation, begun in 1549 and finished after Palladio's death, is one of his most celebrated works. Shown opposite is page 34, in Book One of Palladio's four books on architecture, giving the classic proportions for an Ionic entablature.

PALLADIO

Text continued from page 106

buildings and private dwellings built during the latter years of colonization and the years of the early Federal Republic all felt the influence of the Georgian style. The design ideas that we know as Colonial have been adapted andre-adapted to American needs and tastes ever since, and they are still a vital part of the American architectural and interior designing scene, in columns and pilasters, the set of windows, the ornamental wood carving, and many other salient features of Colonial and early Federal styles stemming from the Georgian school of design which, in turn, was based on Palladian principles.

Editor's Note: In his interview before returning to Italy, Mr. Marangoni, president of Interiors' Import Company, and author of the above article, stated: "Many times I have been asked why I chose the Palladio name for a trademark. The reason is that I have always thought of Palladio's work as the greatest Latin influence in the field of architecture and interior design in England and America, therefore when I founded Interiors Import Company eight years ago, his name naturally came to mind. What trademark, I thought, could be more appropriate to symbolize a link between fine Italian craftsmanship and the discriminating American homefurnishings field?"

Another notable figure in the homefurnishings industry, who not only shares with equal enthusiasm the historical import of Palladio but has been a pioneer in the projection of the Palladian influence in furniture design in America, is Hollis Baker, of Baker Furniture Co.

Design for Remodeling

Dramatic new effects in remodeled houses are being achieved by interior designers who are employing the new decorative materials in the market and combining them with traditional styles in furniture reproductions and accessories. The results are potent in beauty and ideal for relaxed contemporary living, as witness the photographs shown herewith of a renovated house in Great Neck, Long Island, recently completed by interior designer Fred Shrallow for his clients, Mr. and Mrs. William Levin, the latter being the well-known dramatic soprano, Wilma Spence, who needs no introduction to readers of *Interior Design* who may have heard her sing at New York City Center or in opera engagements throughout the country in various roles or in recitals.

The new materials that have been used either in new ways or for new effects will be evident throughout in the deft handling of grasscloth for wall coverings, vinyl tile for floors, notably in the entrance hall, dining room, bedrooms and kitchen areas, and introduction of contemporary treatments in such specially designed particulars as folding doors between living room and dining room, raised marble hearth of fireplace in living room, the rattan furniture in the dining area of the kitchen, the striped rug and specially designed bedspreads in the master bedroom, the built-in cabinets in the child's room, and cabinet-bar in the living room, the cantelevered console in the hall, and brass inlays of vinyl floors in hall and dining room; it is evident, also, in the contemporary, rather than traditional, arrangements of the traditional furniture throughout the house.

Atmosphere of lightness and space pervading entire house is introduced in entrance hall with strong green note supplied by growing plants contrasted with ivory color of Bowen glasscloth on walls, Robbins vinyl tile from Carpet fashions, and Scalamandrè tufted silk in matching tone on P. Nathan Sons bench; specially designed shelf console is in Wedgwood blue Formica; Venetian mirror imported by Nelson Bead, glass and brass fixture from Finland House.

Walls of living room are sheathed in walnut-stained Korina flush panels by U. S. Plywood, and floor is darker walnut, with Fields ivory color hand-tufted rug matching Scalamandrè linen damask of draperies at two window walls, opposite each other, background for specially designed Charles X walnut book cabinet-bar, Imperial fauteuil in drapery linen and P. Nathan Sons furniture, including specially designed sofa in Boris Kroll ivory textured fabric, and lounge chair in Scalamandrè brown and beige silk plaid; specially designed coffee table incorporates Fan brass bazaar stool and glass top, DeLuxe corner table is lacquered Wedgwood blue matching sofa pillows; urn from Lange & Williams, standing lamp, Doris Dessauer.

Fireplace end of room is made inviting by raised hearth, with Dessauer gilt carving hung over fireplace opening framed in marble; opposite wall features interesting antique bronze dore applique hung on wall between pair of Fan screens decorated with white peonies against silver and gold background; furniture includes P. Nathan Sons loveseat upholstered in Boris Kroll ivory color Shantung, pair of Cavallo ivory color caned bérgères with Scalamandrè chocolate silk velvet cushions, and Louis XVI dark walnut bridge table; ceiling down light obviates lamp and table at loveseat.

Dining room, in full view from entrance hall, has same decorative background treatment, including Bowen ivory grasscloth walls and Carpet Fashions vinyl tile floor; French window to terrace has Fortuny ivory and gold print; specially designed DeLuxe buffet cabinet has concealed warming surface under lift-up top; Louis XV walnut furniutre by Cavallo includes chairs with separate cushions in Jofa grape chintz; painting over buffet, by Edith Levin; ceiling brass lighting fixture with pleated silk shades, from Finland House.

Existing wall in kitchen, below, was removed to enlarge space for boat-shape table with brass legs and Formica top, from Richard Draper, and accompanying rattan chairs; three walls are painted lemon yellow, fourth is natural brick painted white; Armstrong Mosaic vinyl floor is beige, brown and blue, from Carpet Fashions, the colors repeated in hand-woven shades by Window Modes; equipment includes walnut and yellow metal cabinets by St. Charles, wall ovens by Thermidor and Westinghouse timing unit; custom sinks of stainless steel have General Electric disposal unit for the ultimate in conveniences and efficiency.

Master bedroom has walls of Bowen apricot shiki silk matching Kent-Bragaline drapery fabric, celadon and white marbleized Kentile floor by Carpet Fashions and Fields matching handtufted striped rug, background for furniture including Louis XV walnut caned bed, with Hexter apricot silk bedspreads, P. Nathan & Sons fruitwood loveseat, specially designed DeLuxe walnut and brass chevet tables and antiqued white desk; Vesey wrought iron desk chair has quilted fabric cushion matching bedspread; pair of antique bérgères and ottoman have Hexter celadon and apricot linen upholstery; desk lamp, Lange & Williams; painting over bed, by Edith Levin; Friedman embossed brass drapery cornice; workroom service throughout house by Jules Edlin.

Daughter's bedroom has walls painted candy pink, with Bowen wallpaper on ceiling in matching ground with pattern of white and gray butterflies; floor is Robbins pink vinyl spattered gray and white, from Carpet Fashions; specially designed cabinets by Andrew Johnson are painted gray; window shade by Window Modes; lighting fixture, Lightolier.

Background for Executives

The attractive office interiors shown here are from two floors of the Security Mutual Life Insurance Company in Lincoln, Nebraska, a recently completed installation designed by Claude S. Brommage, A.I.D., manager of the Interior Decorating Department of Miller & Paine in Lincoln. Mr. Brommage, who is President of the Nebraska-Iowa Chapter of the American Institute of Decorators and a member of the National Board of Governors, has maintained a feeling of unity throughout the offices, using all walnut furniture, yet provided variety by changes of fabric designs, color schemes and layouts which are designed around the needs and preferences of each individual executive. Curtain fabrics, handprinted in custom colors, are of special material to eliminate sun glare and to provide considerable insulation because of the material's high degree of heat retention, and lamps were custom colored to match each office scheme.

Office of Vice President E. A. Frerichs shows functional desk and credenza arrangement, the overhang of the desk allowing sufficient room for small, informal conferences; drapery fabric is by Louma Hand Prints; furniture is from Stow & Davis.

Lobby and reception area on first floor has confortable seating units using Stow & Davis "Predictor" series in walnut; tables have white Carrara glass tops, lamp is by Lucia Arkin, and painting by Gail Butt depicts "Nebraska Landscape".

Office of President T. A. Sick combines American walnut paneled walls, wool carpeting and Anton Maix drapery fabric in greens and tawny beige; furniture from Stow & Davis includes curved desk and credenza, seating pieces in Anton Maix "Bahia" upholstery fabrics; lamps are by Jack Brinker; pictures are old English engravings from "Golfing Series".

Art in Interiors: Seventh Edition

The seventh edition of "Art in Interiors", an annual feature at Midtown Galleries in New York, presented a series of six room settings pointing up the drama and beauty which distinguished works of art add to a well-designed interior. Inaugurated in 1952 as part of Midtown Galleries' 20th anniversary, the yearly exhibitions have done much to create a wide interest in art, with emphasis on the interior designer's role in making these works of art come alive in all types of interior settings. The six participating designers in this year's showing were John Abbate, A.I.D., Ballard, Todd & Snibbe, A.I.A., John Fitzgibbons, N.S.I.D., Emily Malino Associates, N.S.I.D., Ellen Lehman McCluskey, A.I.D., and William Pahlmann, A.I.D.

A collector's study by John Abbate, A.I.D. features paintings by Emlen Etting and William Palmer, drawings by Isabel Bishop, and sculpture by Fred Meyer, Betty Parsons and Arline Wingate; striped wall treatment is created by using strips of Stark olive green carpet over plain wallpaper from Katzenbach & Warren; furniture and accessories from William Gottlieb.

Ernest M. Silva

John Fitzgibbons, N.S.I.D., of Yale R. Burge, transformed entrance passage of gallery to give illusion of spaciousness; in view above, drawings by Isabel Bishop, Henry Koener and Robert Vickrey are used on off-white walls, sculpture is by Arline Wingate; all furniture is from Yale Burge; draperies of natural sailcloth fabric from Patterson have wooden fringe from Consolidated Trimming; sisal flooring from Stark. In view at left, paintings are by Emlen Etting, drawing by Henry Koener.

Torso sculpture by Arline Wingate is featured in terrace setting by Ballard, Todd & Snibbe, A.I.A., who designed gazebo of U. S. Gypsum expanded metal and Polyplastics roof, the unit constructed by Bruce Gilchrist.

Paintings by Robert Sivard are effectively used in snack bar setting by Emily Malino Associates; beige and white Pippin wallpaper is used above beige tile by American-Olean Tile Co. who also supplied flooring; chairs from Peter Lindemood are used with Brancusi tables, and lighting fixtures are from City Knickerbocker.

Ellen Lehman McCluskey, A.I.D., brings art into the kitchen with yellow painted lattice work by Richard Prather as background for Jason Schoener painting and Dong Kingman drawings; white Vinyl Plastics, Inc. flooring was installed by William Gold, French rope chairs from Sandfort are covered in red vinyl from members of Vinyl Fabrics Institute; accessories include David Weiss wall lantern and Helen Cole floral arrangement.

William Pahlmann, A.I.D. shows with great effect how to dramatize art in a modern elevator foyer of an apartment house with painting of "Pink Waterfall" by Maurice Freedman against yellow wall, contrasted with two walls of green, the mirrors giving illusion of greater space; Amtico vinyl floor is pink, Edward Fields carpet is mustard and pink stripe: chairs and lighting fixtures, Nesle.

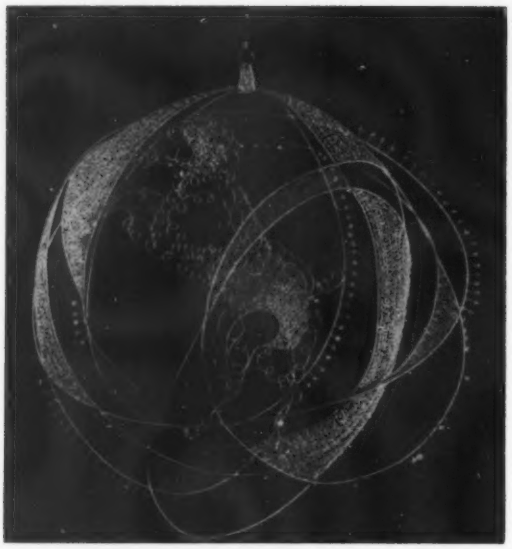
Wire Art

Valerie Clarebout, English-born artist and sculptor now living in New York, has proved that fine art can be produced from a bale of wire. To support her conviction, Miss Clarebout has fashioned strands of aluminum, brass and copper wire, sometimes as fine as .061 of an inch, into exquisite figures of people, animals, birds, trees, flowers, and some hundred representational and abstract designs.

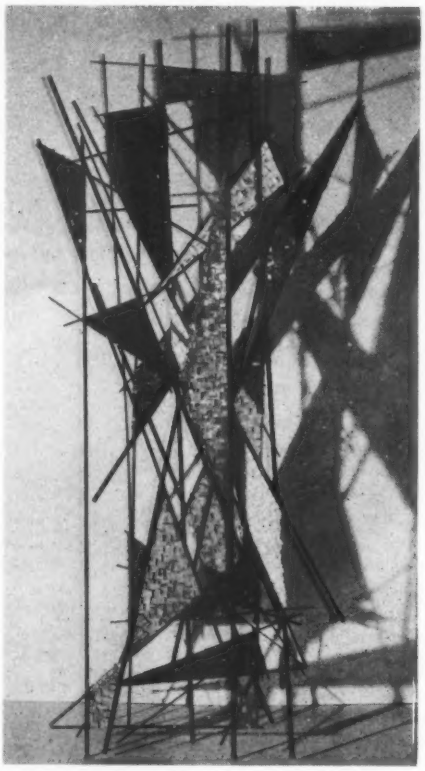
Miss Clarebout's artistic talents have paid off since her early school days. Preferring to draw rather than to study history or geography, she would make a deal with fellow students to do her homework in return for a monogram or drawing. Although her early work was in painting and sculpture only—and she was highly successful in both of them—her creative instinct compelled her to experiment constantly with new media of artistic expression. Miss Clarebout firmly believes, and has shown, that art can be fashioned from any material.

Born of French-Scottish ancestry in Farncombe, Surry, England, she studied painting and sculpture at the Royal Academy of Art in London, and the Julien Studio in Paris. After several short visits to America, Miss Clerebout finally came to settle in this country in 1952 with $15 in cash and her art work. Within a week she had a job making designs for a display manufacturer, but this soon proved too confining and in a short time she branched out on her own.

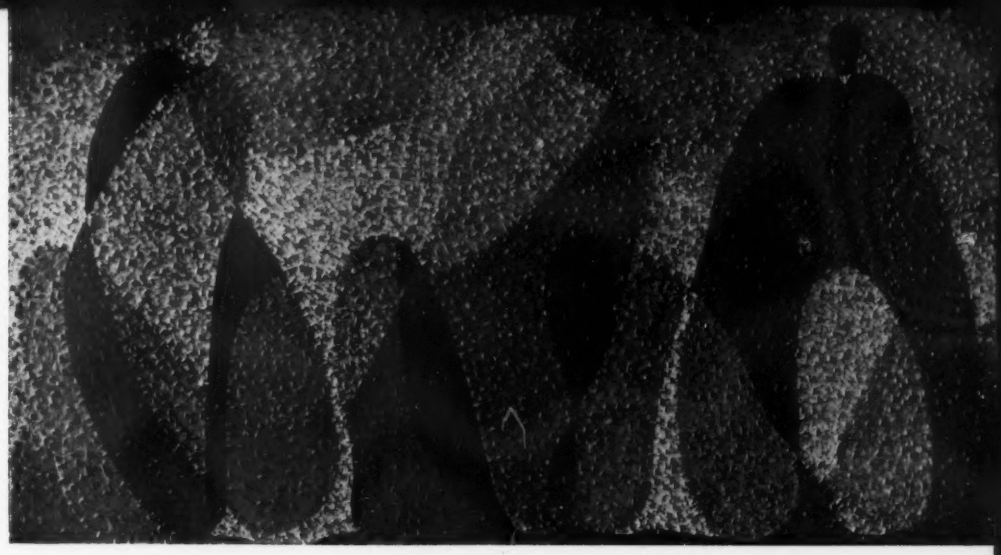
Her spacious studio in Greenwich Village today is a veritable museum of art expression ranging from aluminum wire rabbits to a mosaic facade for a school building. One of her most outstanding commissions was for the promenade at Rockefeller Center in 1954 when more than a million persons stopped to admire her winged angels made of aluminum and copper wire, holding aloft five-foot wire trumpets of brass, symbolizing the spirit of Christmas. One of her most recent assignments was to create a wall screen and several pieces of wire sculpture for André's restaurant in New York, designed by Ruth L. Strauss, A.I.D. Other recent works include a handsome wire and mosaic sculpture, a giant wire sunflower, and a wire and clay rooster based on early American weathervane designs. Other examples of Miss Clarebout's work can be seen, by appointment, in her New York studio.



One of 12 spherical mobiles representing the signs of the Zodiac was executed for Joseph Magnum store in San Francisco for use in its Christmas windows; this jeweled mobile is made of aluminum, copper and brass.

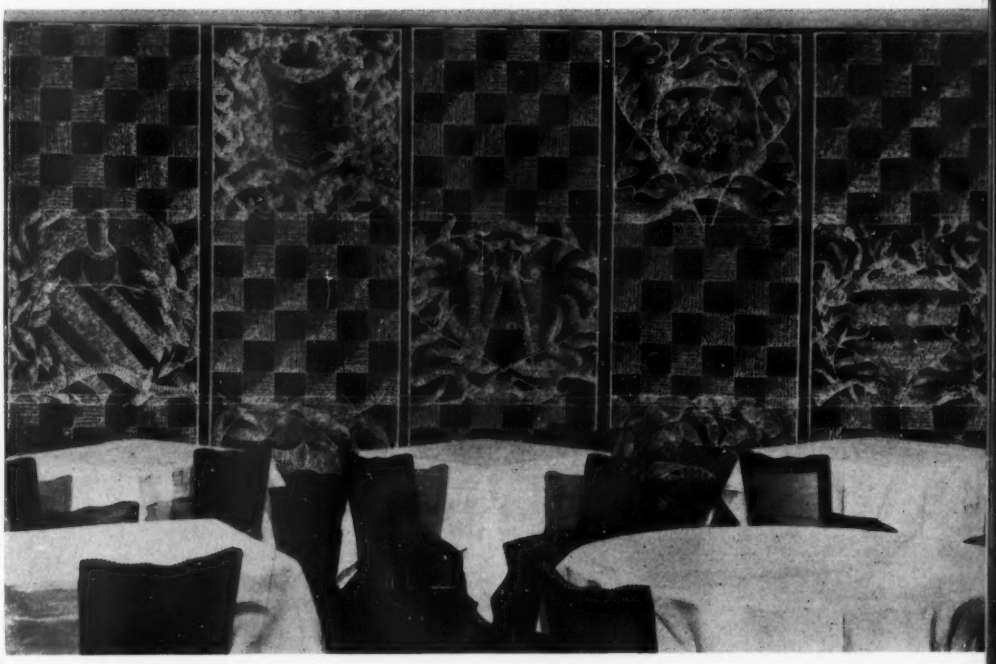


Three-dimensional panel of Venetian glass mosaics and aluminum is striking piece of contemporary sculpture, the mosaics in tones of red, yellow, gray, green, black and white.



Venetian glass mosaic wall panel in varying shades of red, gray and white, is 8 feet x 4 feet; panel hangs on wall in Miss Clarebout's studio.

Wall of wire sculpture was executed for Ruth L. Strauss, A.I.D., for André's Restaurant in New York.



Sunflower, 6 feet tall, executed in aluminum, copper and brass, on commission of Raymond Loewy for Gimbel's North Hills in Shopping Center near Pittsburgh.

Weathercock made of aluminum wire and plastic metal measures 3½ feet long, was commissioned by Raymond Loewy for use in Sportswear Dept. of J. L. Hudson Co.

House in Carolina

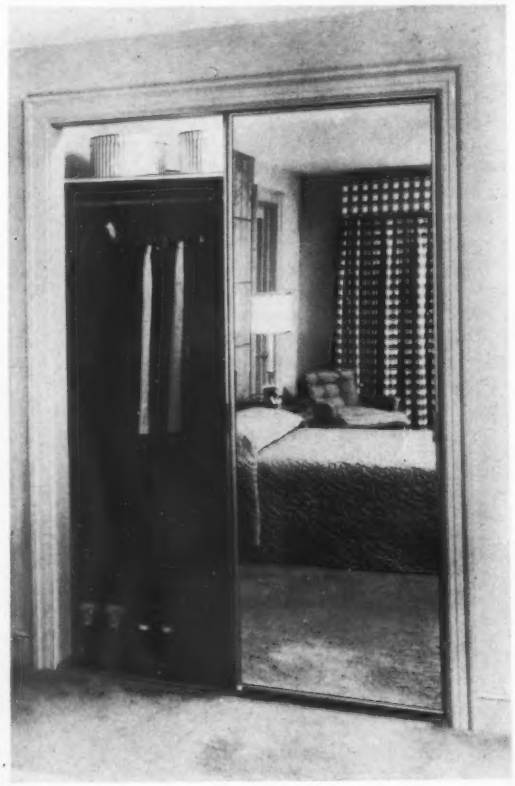
The problem of giving character to a contemporary house with interiors lacking in architectural interest is handsomely illustrated in the home of Mr. and Mrs. Don Culler of North Wilkesboro, N. C., as designed by Everett Parker Stutts, A. I. D. Emphasis on an uncluttered look with a feeling of spaciousness was the goal of the interior designer, and this is achieved by the use of muted color schemes with beige as the predominate tone. For a feeling of unity, the same beige carpeting is used throughout the living room, dining room and master bedroom. Walls and window hangings are also in neutral tones but varied enough in tone and texture to avoid monotony. Patterned fabrics are also used for design interest and color variation, but these, too, are in muted colorings: in the living room, a neutral beige and off-white damask is used for draperies and on one lounge chair; and a quilted chintz in brown, olive green and old brick red for a three-cushion sofa. A pair of armchairs in leaf green stria enhances the scheme, while beige and brown grasscloth above the fireplace lends texture interest. A large mirror of smoked glass with gold veinings provides a decorative feature and also serves to enhance the feeling of spaciousness. Furnishings in the adjoining dining room are kept to a minimum with an oval dining table in pearwood grouped with cane-back chairs; vertical wallpaper panels give the room a feeling of increased height; and olive green is used as an accent color with beige and off-white. In the master bedroom, mirrors are used with both practical and decorative results: a simply-framed design over a double dresser reflects the floral wallpaper used behind the bed; and two floor-to-ceiling mirror doors on roller tracks serve to conceal a closet and also to give the room greater visual depth.

Tones of beige in walls and Magee carpet are pleasing background of living room enhanced by off-white nylon curtains with Duralee beige and off-white Italian damask draperies; soft olive green and brick red are accent colors in Schumacher quilted chintz on Cocheo sofa; grouping at window includes pair of Schoonbeck armchairs covered in Schumacher leaf green stria, Meldan tier stand in green pickle finish and bench from Grand Ledge Chair Co.

Fireplace wall is covered in brown, beige and natural grasscloth from Dwoskin with trophy plaque from Furniture Import; Cocheo lounge chair, upholstered in same Duralee fabric as used for draperies, is grouped with Fine Arts round table and cane-back chair with cushion in S. M. Hexter toast and coral fabric; end table by sofa is from Barnard & Simonds, and all lamps are from Paul Hanson including pair of alabaster models on Fine Arts cabinet; decorative feature of room is handsome mirror by Carolina Mirror in smoked glass with gold veining set off by simple black lacquer frame.

Dining room continues Magee beige carpet, curtains are off-white nylon and draperies of Seymour fabric are off-white texture with valance fringe in olive green, coral and brown; Louis Bowen wallpaper panels lend design interest and give height to room, flanking Fine Arts buffet in black lacquer; Kittinger dining table in pearwood is used with Grand Ledge chairs, the seats covered in S. M. Hexter olive and green print; wrought iron stands by Whitlow-Ringdahl.

Colors in bedroom combine green and beige for restful feeling, the curtains of Seymour fabric in green, beige and black plaid, carpet by Magee in beige; large mirror above teak and brass double dresser from Old Colony gives impression of greater depth to room; pair of brass lamps from Paul Hanson. Schumacher wallpaper in tones of red, green and coral on a gold and white background is used behind old Colony bed and night tables with Venetian red lamps from Paul Hanson; bedspread of green Seymour fabric was quilted by Story-Smithson. Practical and decorative feature is floor-to-ceiling sliding door of Carolina Mirror's "Signet Mobile Mirror" installed on overhead track and nylon rollers.



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for the glowing comments
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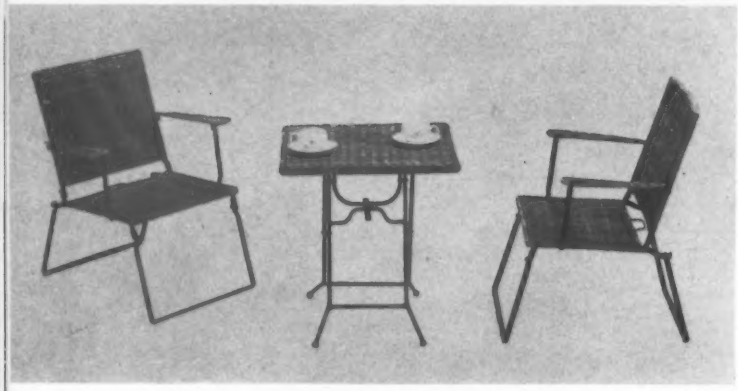

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Market Spotlight

continued from page 75

1—Glenn of California offers 40″ game table with two 20″ leaves for dining, choice of walnut veneer or plastic top.

2—Brown-Saltman introduces versatile 4-in-1 hostess tables with various colored plastic tops, 27″ square table, or simple stacking metal rack holds all four; in New York at A. H. Stiehl.

3—Calif-Asia Rattan Co. presents styles in cane and rattan which fold; 18″ square table adjusts to 16″ or 22″ high, in natural on black iron frames.

4—Moselle Meals introduces new desk chair design by Maria Bergson Associates; foam rubber back, arms and seat, with leather or fabric upholstery, in oil or lacquer finish.

5—Colby Associates contemporary teak and walnut trestle table opens to 108″.

Continued on page 132

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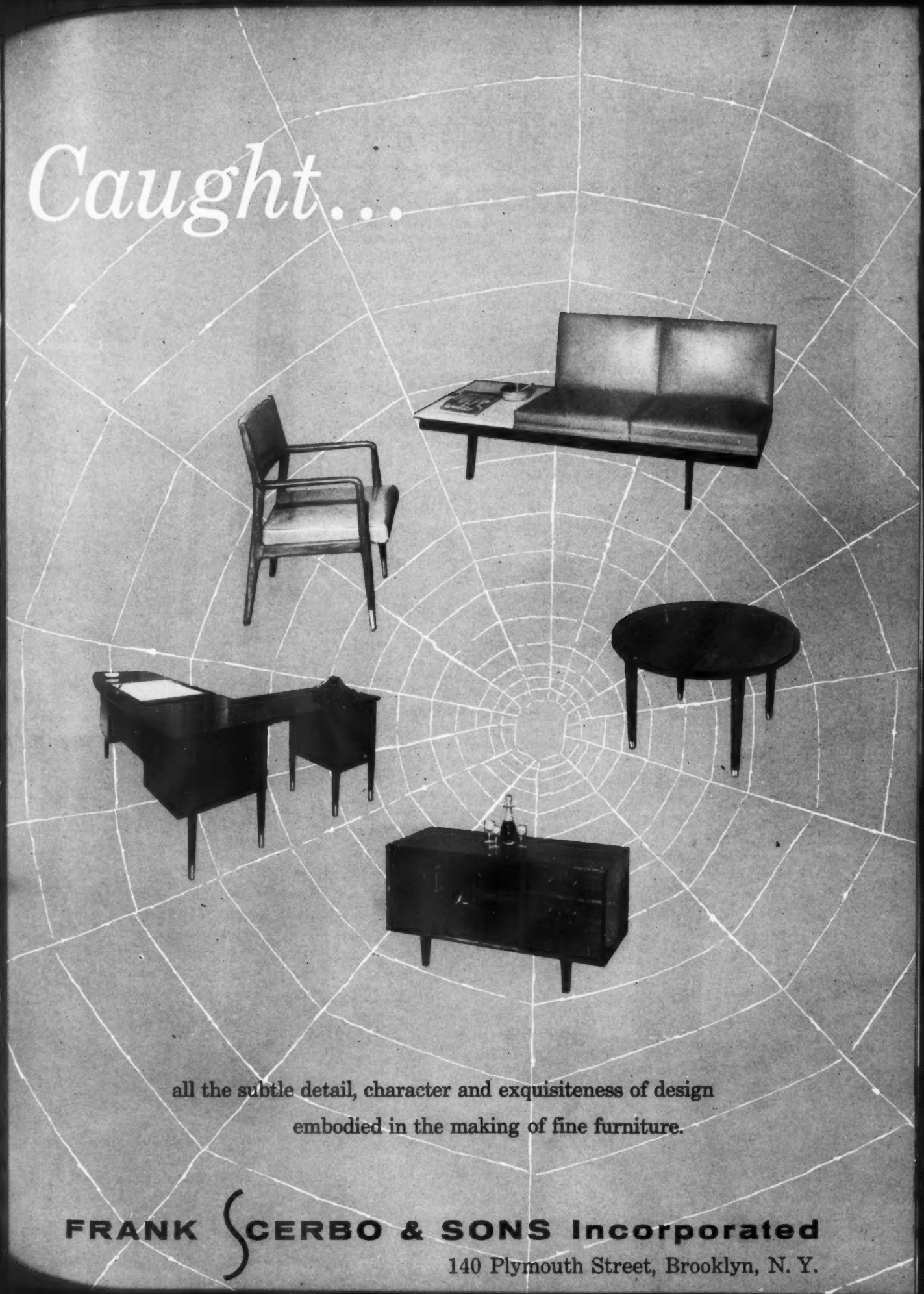
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all the subtle detail, character and exquisiteness of design
embodied in the making of fine furniture.
FRANK SCERBO & SONS Incorporated
140 Plymouth Street, Brooklyn, N. Y.

Market Spotlight

continued from page 130

Furniture from Spain

Although entirely new in this country, the furniture imports of Compañía Wallis date back some 400 years in their native Spain where, for centuries the art of making these handcrafted pieces has been passed on from father to son. And today the methods of producing these authentic Spanish designs is the same as it was 400 years ago: each piece is made entirely by hand including the iron hardware which enhances the cabinet designs (authenticity reaches its ultimate here, for if the Gothic hinges on an antique cabinet squeak, the reproduction is made to squeak also). All wood used—chiefly native walnut—is aged 15 years in an area with extremely low humidity thus eliminating any problem of warpage; and the only finish is wax, which is handrubbed into the wood to produce a soft, mellow natural look. The designs have a warm provincial flavor, and many of them have long been part of the traditional Spanish farmhouse: the 80″ high cabinet pictured here, for example, is provided every daughter upon her marriage and is used in the kitchen for storing utensils, with the open portion for dried herbs. The Gothic *armario* is another typical piece, the interior fitted with pegs for hanging clothing. Prices are amazingly low, the retail price for the cabinet being only $360, and for the *armario*, $480. Representatives for the collection have been appointed in several areas of the country, and in New York, the designs can be seen by appointment at 33 West 81st Street; telephone SU 7-6936.

Continued on page 134

Designs from A to Z with Modulator Group

With Modulator, you combine living, dining and bedroom units in almost infinite, ingenious design interpretations . . . for ABC budgets. Choice of finishes, materials, sizes . . . Formica or wood tops. All in terms of the moderate budget.

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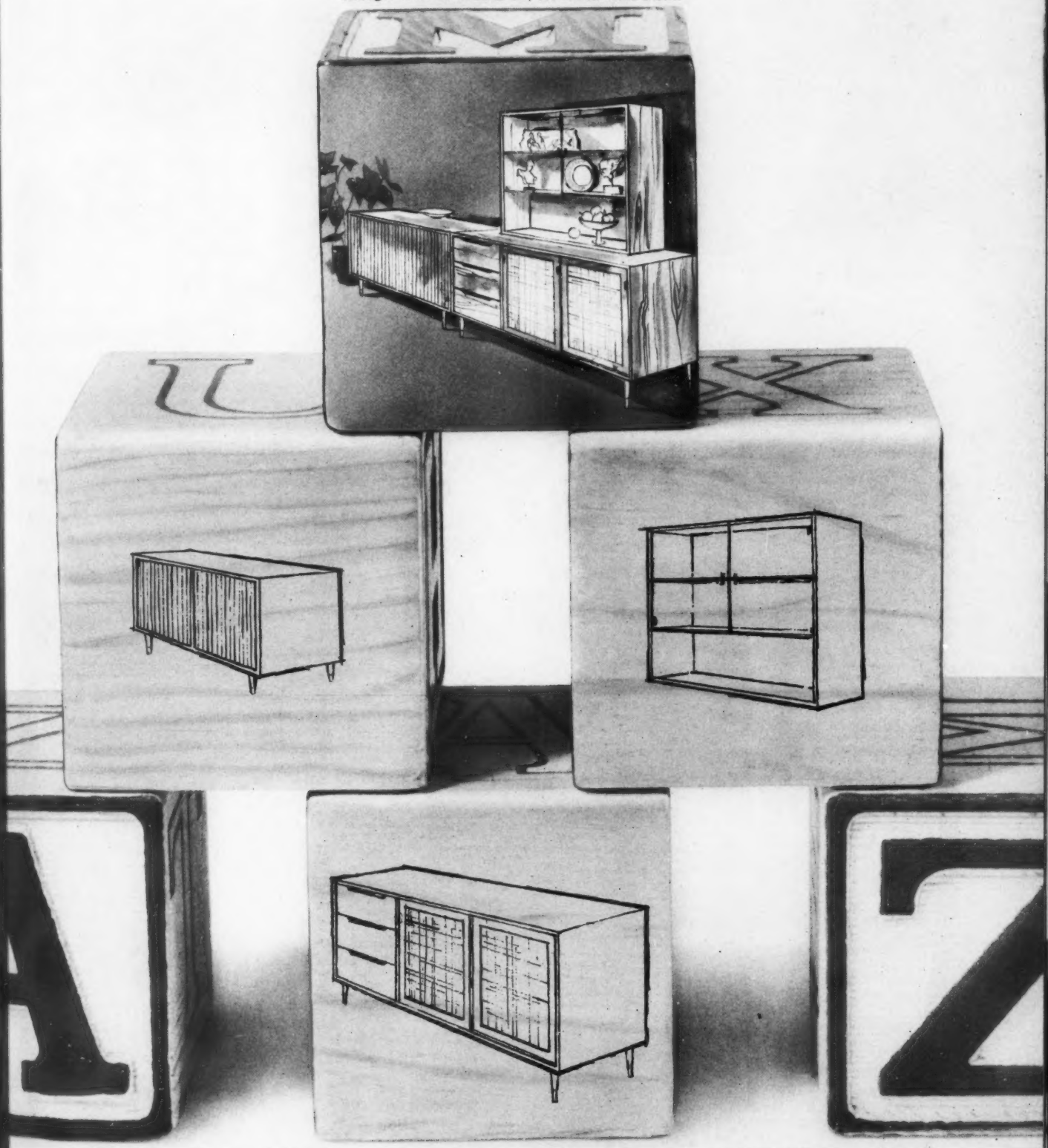
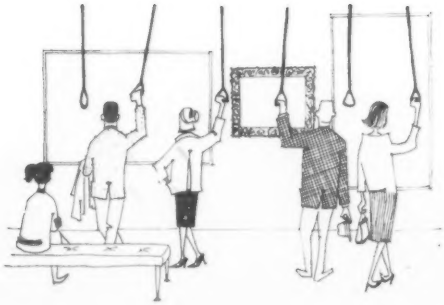


ask about M. Mittman's contract bedding department for hotel, motel, hospital and institutional work · over 50 years of custom craftsmanship

Leather Design Awards

Three of the four winning designs in the Fourth Annual Leather Design Competition sponsored by The Upholstery Leather Group were won by the same designer team from Milwaukee: Jack Waldheim and Karl Koepke. Their three prize winning designs were a new architectural treatment of leather called "dimpled" leather for use on walls, doors, cabinet fronts or tables; an accordion-type leather for lamination on plywood, shown here as a table top but also applicable for screens or cabinet doors; and a leather "leaning strap" whose potential uses are suggested by the whimsical drawings shown here. The fourth award went to Bernard Manett of Bakersfield, Calif. for his chair design featuring an aluminum base with leather seat and back. Judges for the competition were Edward Wormley, A.I.D., Chairman; Harry Anderson, editor and publisher of *Interior Design;* John Gerald, A.I.D.; Jeannette B. Kapstein, A.I.D.; Eleanor Le Maire, architect and designer; Margaret Sedwick, A.I.D.; and H. Clifford Burroughes, A.I.D.



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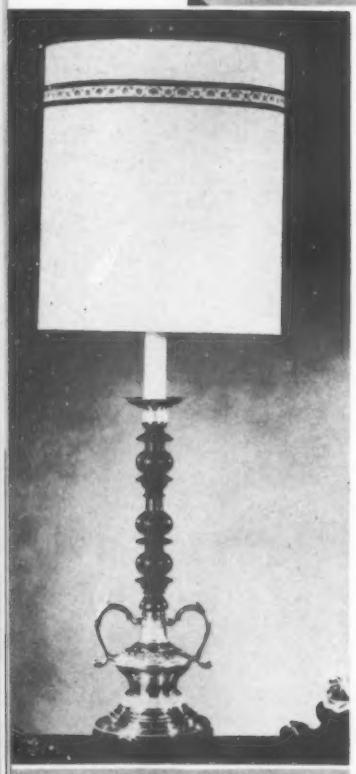

Market Spotlight

continued from page 134

Lamps From India

An exciting source of inspiration and manufacture of lamps for the interior designer is revealed in the newest lamps by Beth Weissman Co., 46 West 23rd Street, New York, which are styled by Lee Bernay and handcrafted in India in teak, gold and silver and shining brass, constituting a series of exotic imported lamps for the contemporary interior. By utilizing the unique talent and skill of Indian artisans to create for American tastes, India's handcrafts enter the big decorative market and pioneer a whole new trend in interior design. The skilled artisans engrave, enamel and carve their metal and woods with such mathematical precision that it is almost impossible to believe that they are etched free-hand. Yet each designer has his own distinguishing family patterns passed down from father to son, similar to a family crest. In the towering lamps one marvels at the decorative designs, done with such dazzling intricacy that one feels the artisan must have used a magnifing glass. But such is not the case. Lamps from Shalimar to Kashmir and from Karachi to Jaipure have been assembled. The collection is as varied as the many provinces and techniques represented, and exquisite silk shades are coordinated to dramatize the modern Indian look.

Continued on page 136

a NEW *sit 'n sleep* concept

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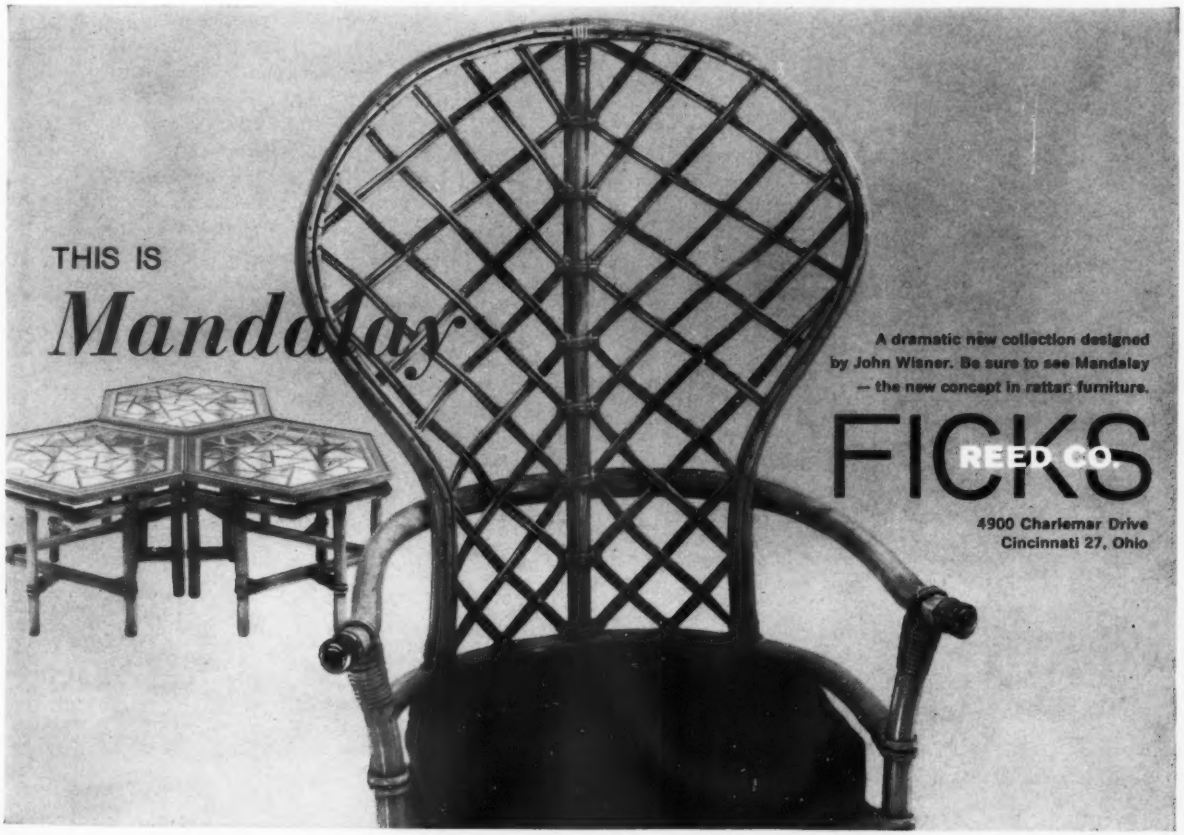

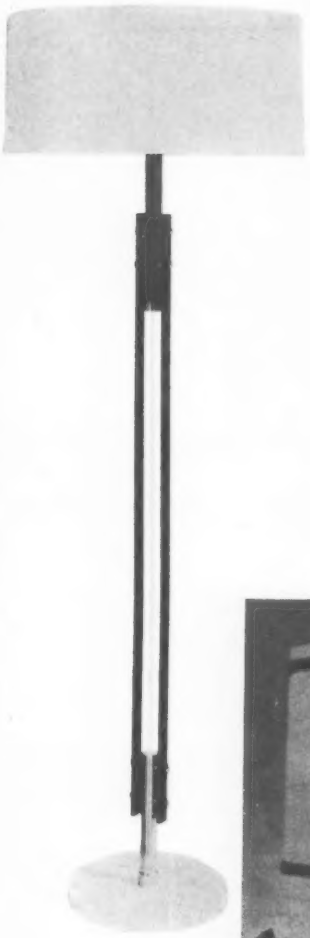

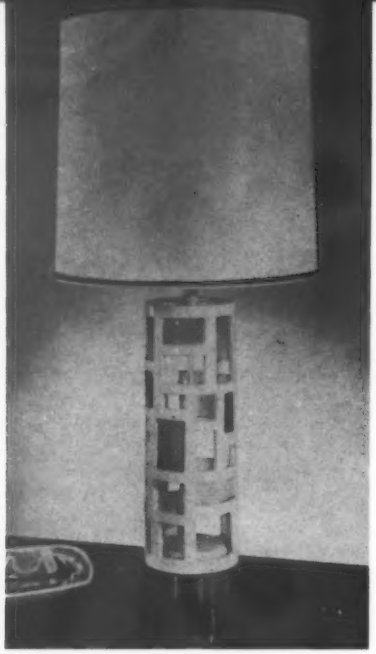

Market Spotlight

continued from page 136

Contemporary Floor and Table Lamps

New lamp designs by Maurizio Tempestini for the Lightolier Corp., 11 East 36th Street, New York, capture the imagination with such novelties as provincial wine casks, birdcages, massive ceramic silhouettes and tall slender shapes in wrought iron or walnut. Illustrated is a keg lamp inspired by an antique Neapolitan wine cask, featured in chestnut with baroque silver-plated mountings, with white linen shade; multicolor treatment is the keynote of the cylinder shape ceramic lamp on polished walnut base, with white tapered drum shade; and the unusual floor lamp combines rippled enamel and wrought iron with the decorative cerulean blue enamel cylinder flanked by twin frames of black wrought iron and white marble pancake base; the shade is white linen.

Wall Murals

International overtones keynote the special selection of murals at Walls Today, 9 East 53rd Street, New York, introduced in a variety of colorings on paper, shiki silk, or washable wall canvas. For example, *Valley of the Sea* resembles a Japanese water color preserving the sparse detail of the picturesque theme in transparent washes of taupes on beige, sea-greens on off-white, golds and henna on beige and shades of blue on a blue tint; the rural flavor of a French countryside is charmingly illustrated in *Jour d'Eté*, in toile colors of greige, moss green, Wedgwood blue, and sepia, and comes in five panels with filler; and completely different in time and mood is *Showboat*, which depicts a bright bold story in multicolors on a choice of white, black or warm brown.

Continued on page 140

#1030-24 "Vieux Paris" 26 x 32

Aquatones by John Hulse

These are two of the ten reproductions of paintings by John Hulse.

All are in tones of black, soft gray and sepia on white background.

The sepia washes are hand painted which gives an effect of outstanding originality and style.

4 Large subjects 34 x 48 framed
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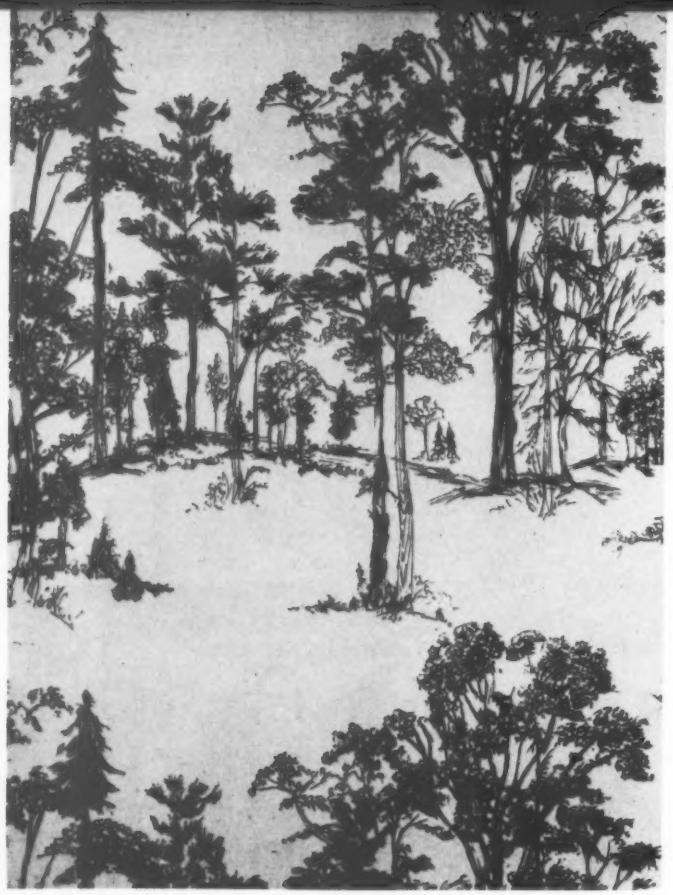

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Market Spotlight

continued from page 138

New Designs in Belgian Linen

1—*Echoes* by Erbun is tall tree design on 50″ Belgian linen, shown in rust and black on natural.

2—Decorative Fabrics demonstrates versatility of linen with contemporary embroidered design in choice of colors.

3—Kravet Fabrics prints traditional *Duke D'Anjou* design in blue on white Belgian linen.

4—Rowen's new casement fabric designed by Marie Howell alternates sheer and opaque areas using natural and white Belgian linen yarns.

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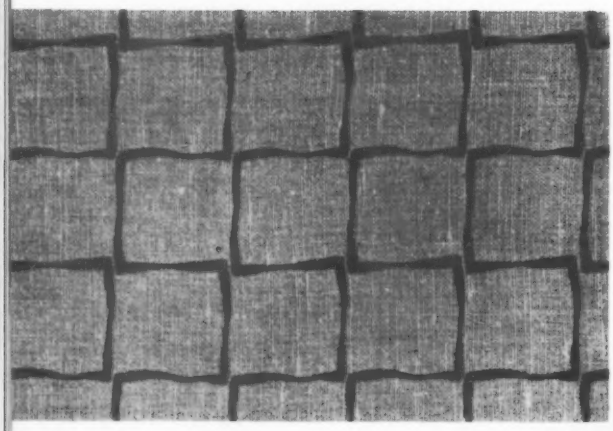

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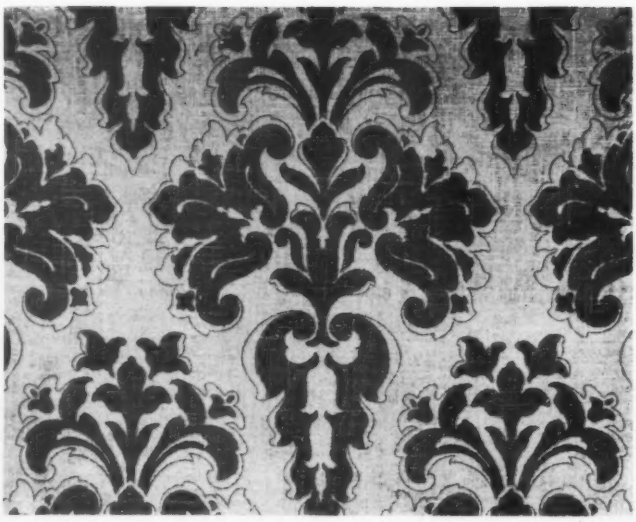

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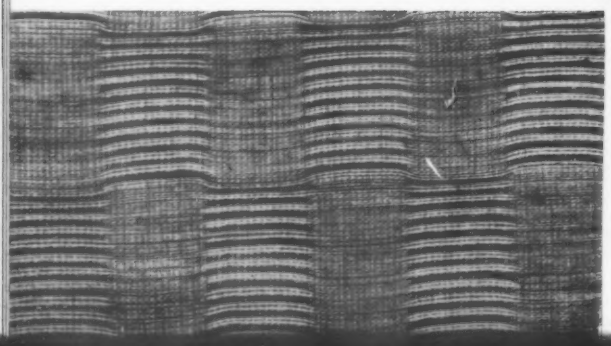

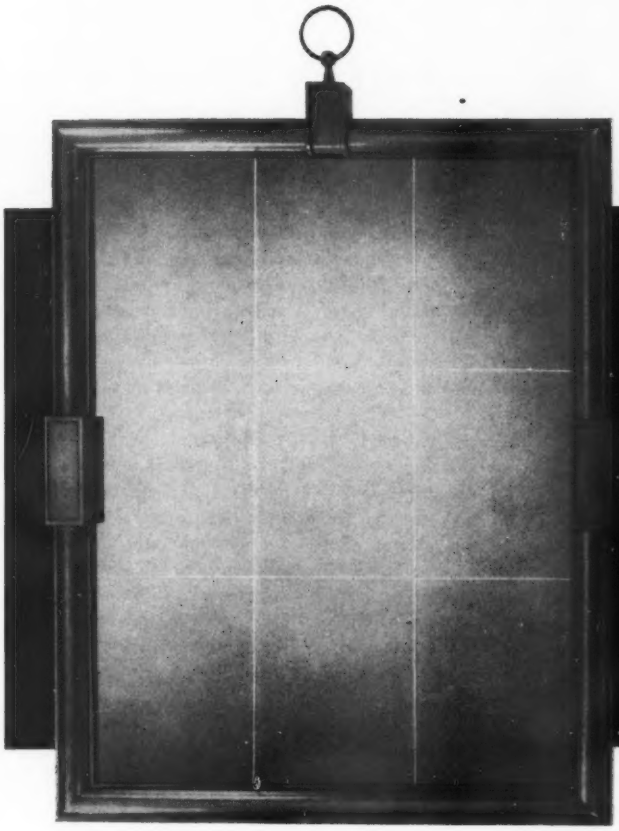

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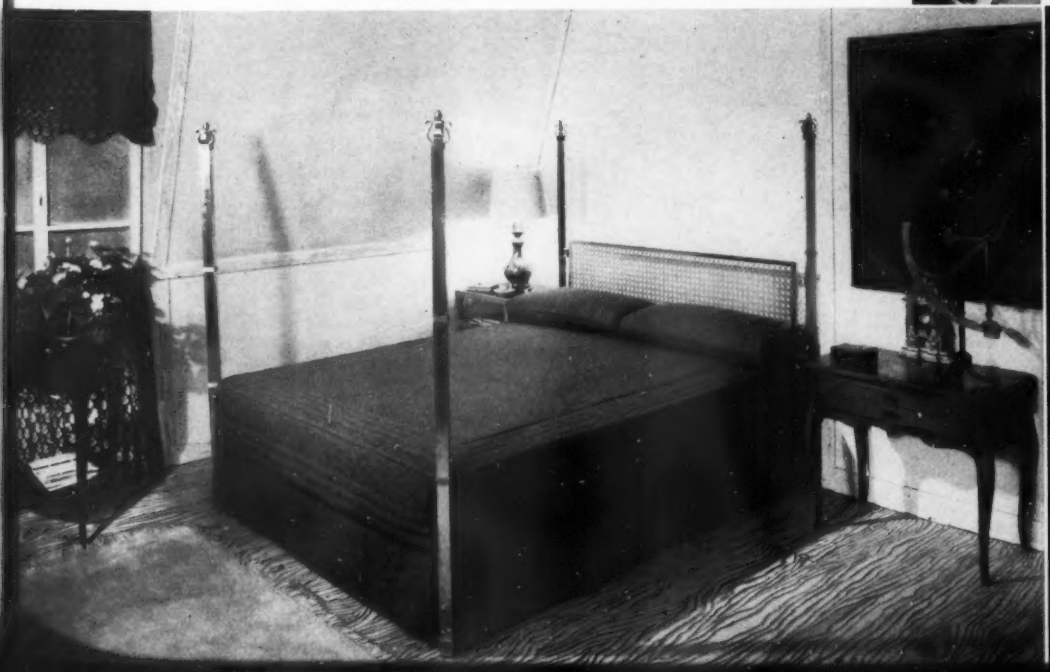

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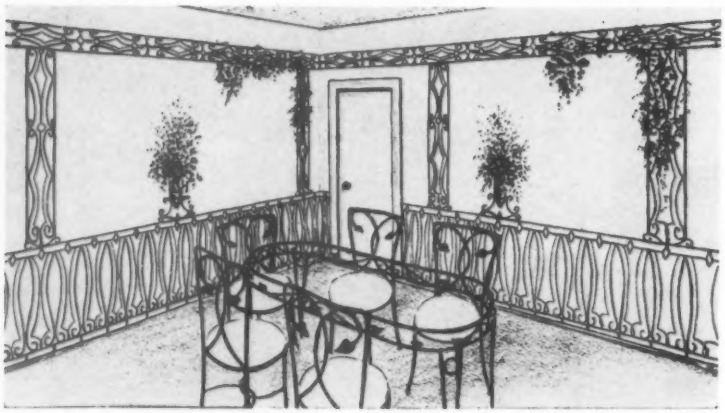


Market Spotlight

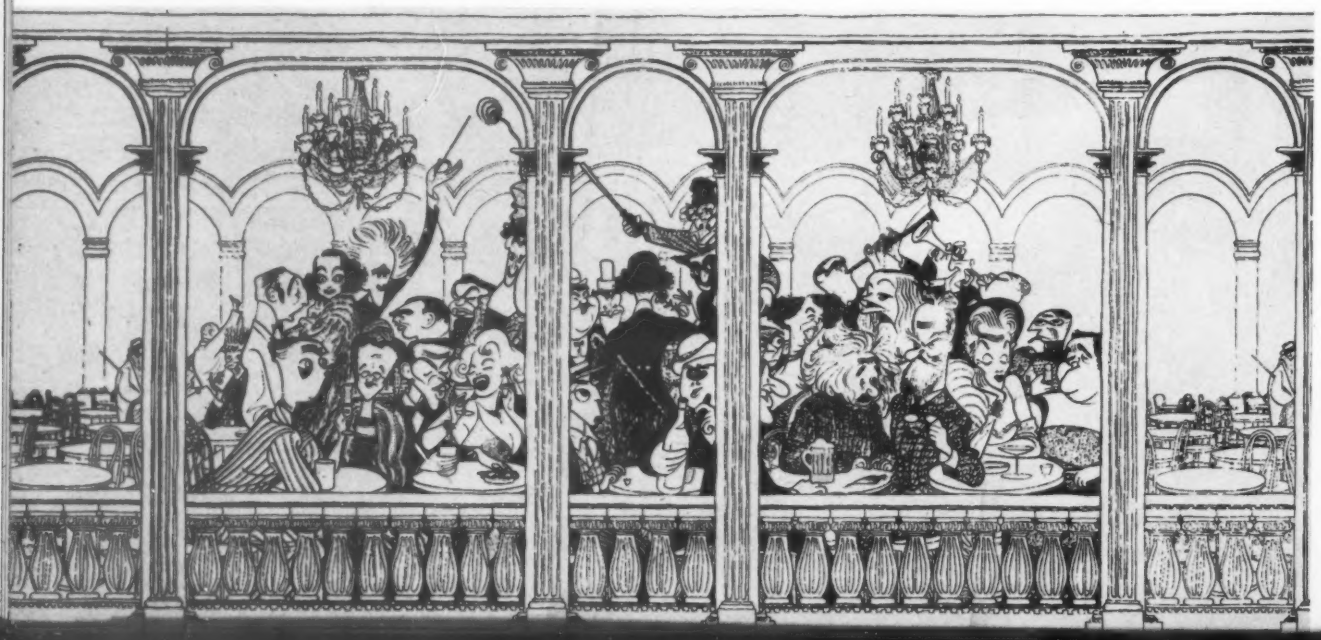
continued from page 140

Scenics for Walls

Scenics by Victor Warner introduce a striking group of original handprinted murals, moderately priced and designed to produce special effects on walls. Subject matter includes documentaries, architectural motifs, geometrics and abstract forms, available in 64 stock colorways in plain or plastic grounds, and extremely versatile in application. Illustrated here is *Montpelier* ideal for a small dining area with iron dado and trelliswork punctuated by urn filled greenery for a total effect of depth and splendor. See the Victor Warner Scenics featured in the decorator showrooms of Davis Wallpaper Co., and Timbertone Decorative Co., Inc., both of Manhattan.

New at Murals, Inc.

Two of the newest additions to the collections of Murals, Inc., 16 East 53rd Street, New York, are a lush tropical design by James Seeman called *Trinidad*, and an intriguing theatrical mural by the New York *Times* caricaturist Al Hirschfeld, called *Café Celebrity, Trinidad*, which covers a wall area of 11′ 8″, is available on several background papers including an unusual textured pattern giving the effect of falling rain; *Café Celebrity* covers 16′ 4″ with two filler strips which are included with the set, and the highest point of the design is 93″. Miniatures of both the new designs are included in a new Scenic Book just published by Murals which is available to interior designers at $10.00 a copy.



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folding mechanism practically invisible. The versatile table with high-pressure laminate, wood-grain top is beautiful and practical, too, seating six comfortably with a 12″ extension, removable for anyone prefering a round table, and it doubles as a bridge or dining table, folding away for easy storage. The company offers a fully illustrated catalog available upon request.

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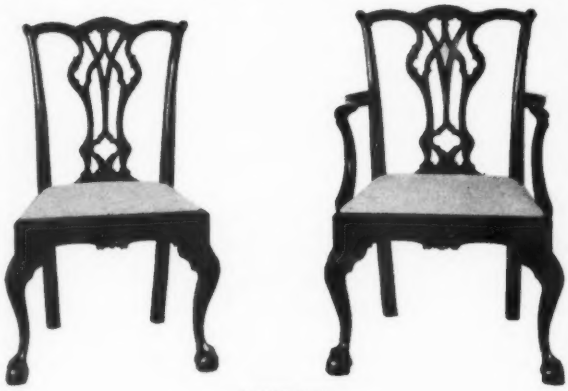

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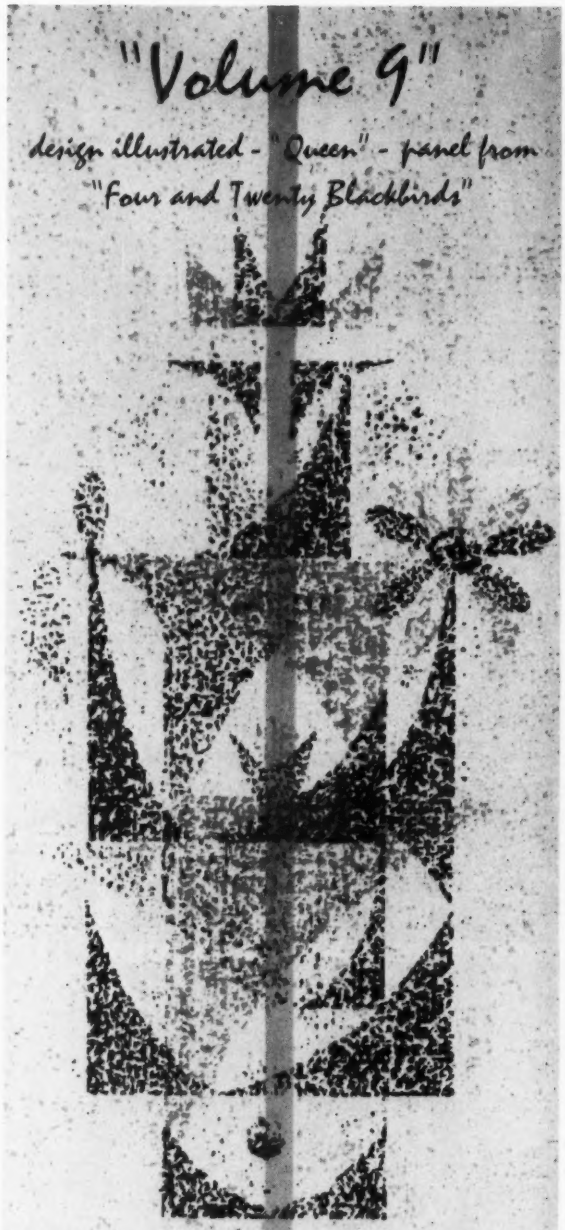

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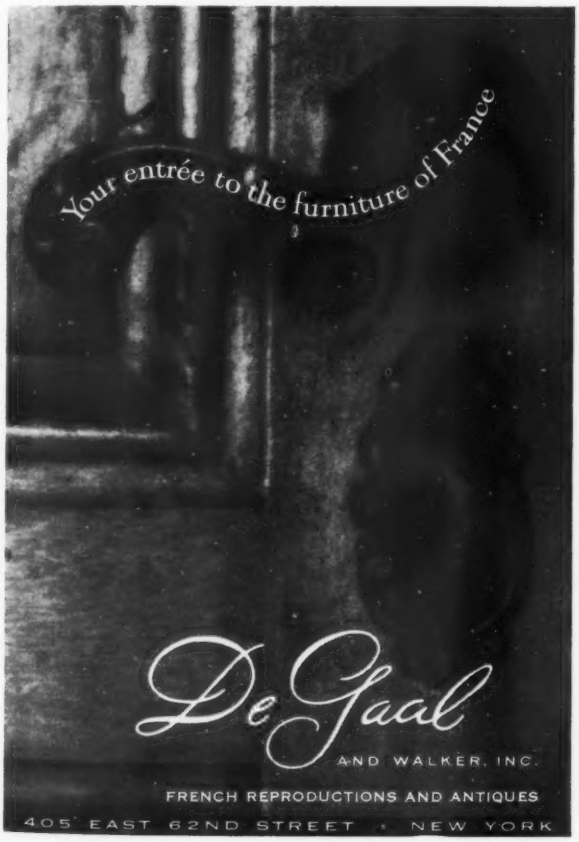

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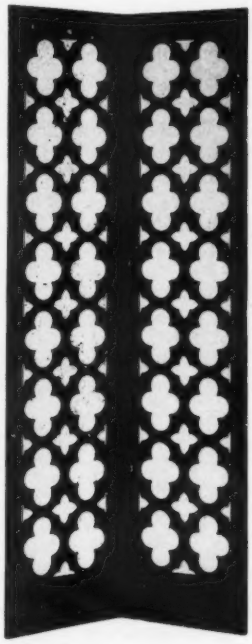

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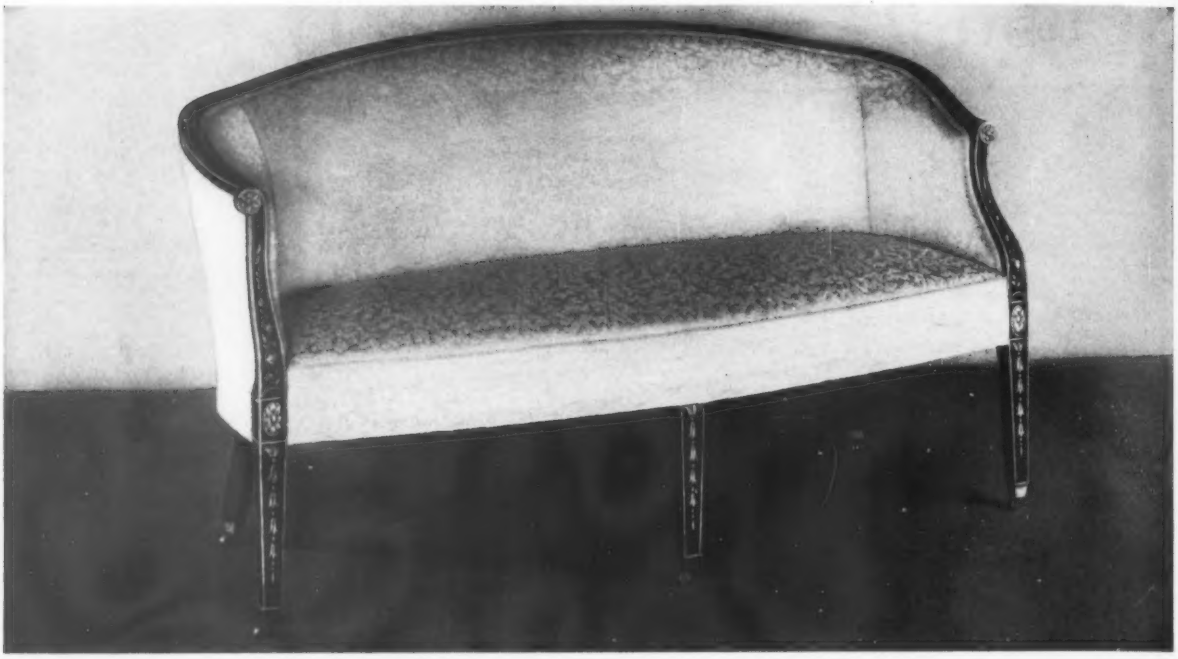

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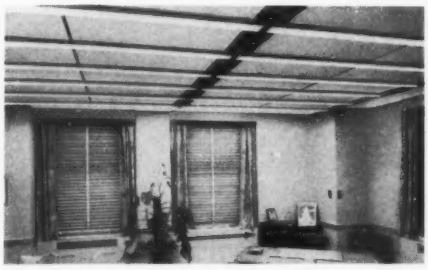

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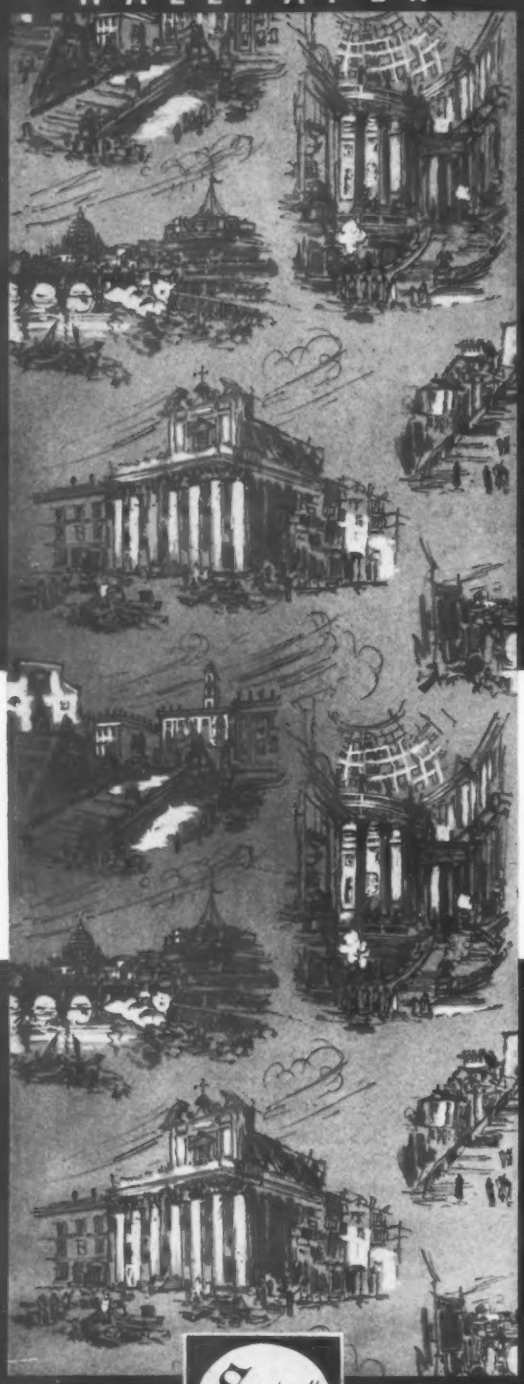

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MARKET, *continued from page 151*

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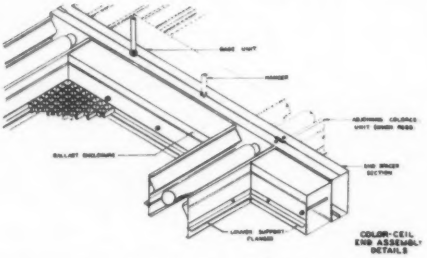

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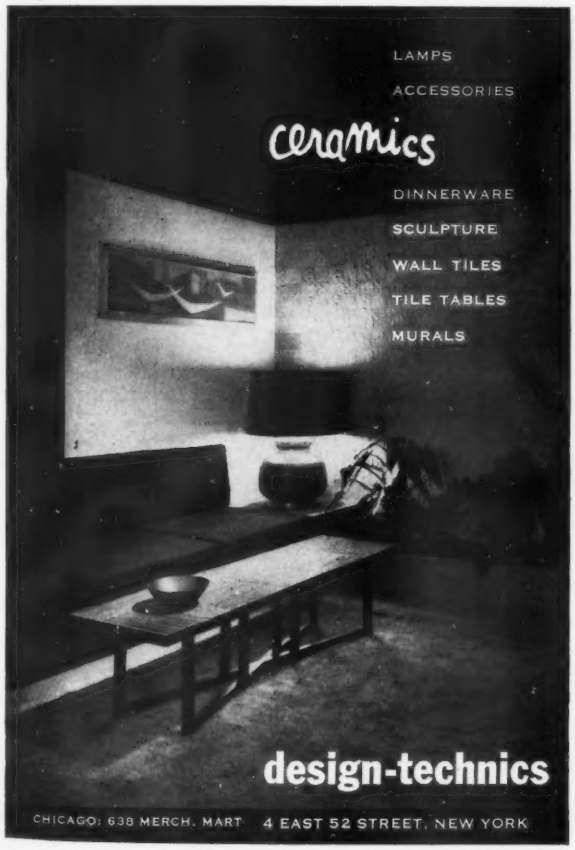

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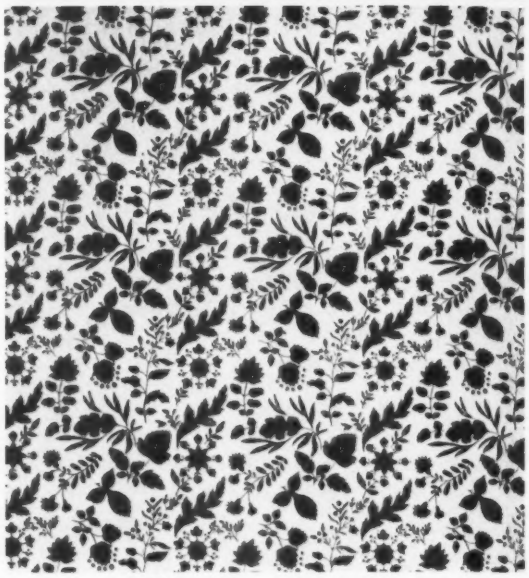

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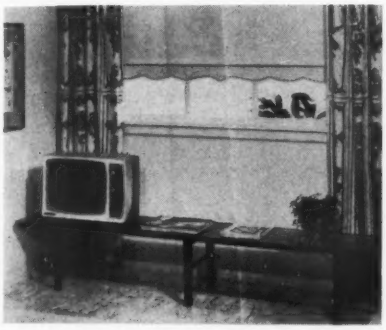

tailored, as well as decorative, models with the simple elegant opaque shade of bouclé vinyl, manufactured by Joanna Western Mills Co., in an interesting finish of designed scallop and narrow looped fringe, so attractive combined with Quaintance's *Elegance* fabric design. Others are more feminine in feeling with an especially

Continued on page 156

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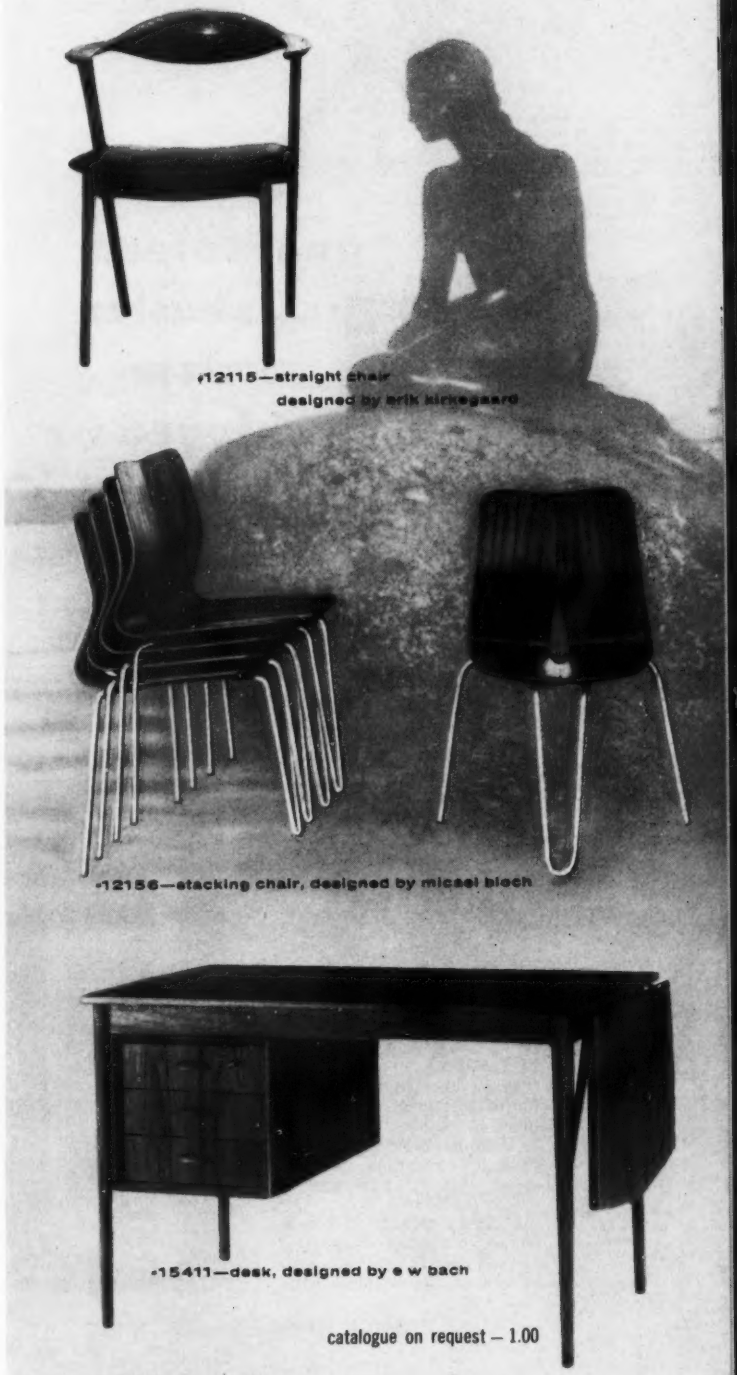

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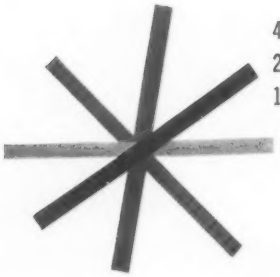

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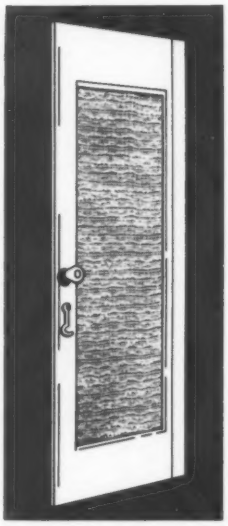

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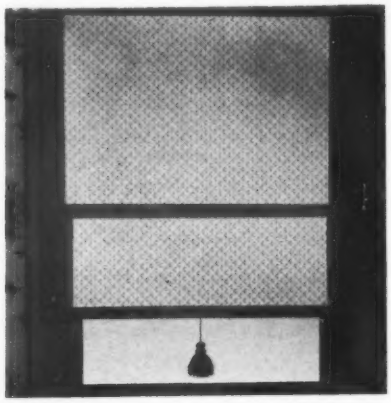
MARKET, *continued from page 155*

glamorous flocked design of velvety textured sprays of leaves printed on closely woven cambric; and several designs of dainty delicate silk floral motifs embroidered on finely combed cotton lawn from Breneman-Hartshorn, Inc., can be used with striking effect with sheer casement draperies. The extraordinary design qualities of the group belie their actual practicality, for, besides being durable, the fabrics have been made flameproof and are washable, and come in a variety of colors and sizes. See the new shades in New York at the Holland Shade Co., 999 Third Avenue, and at Window Modes Inc., 195 East 75th Street; for the names of other distributors, write to the Window Shade Manufacturers' Association.



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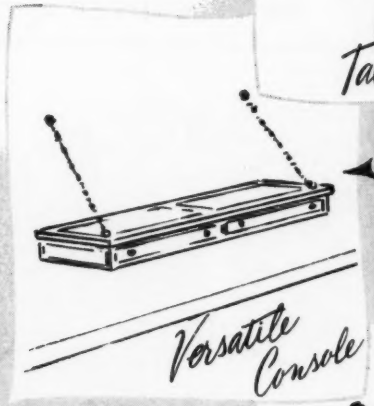

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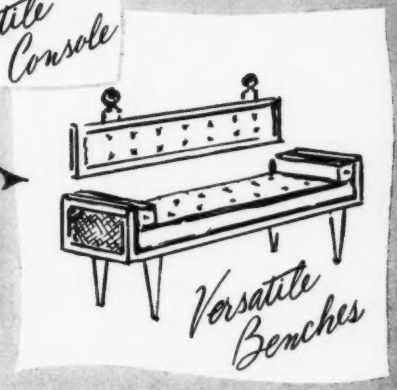

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Continued on page 160

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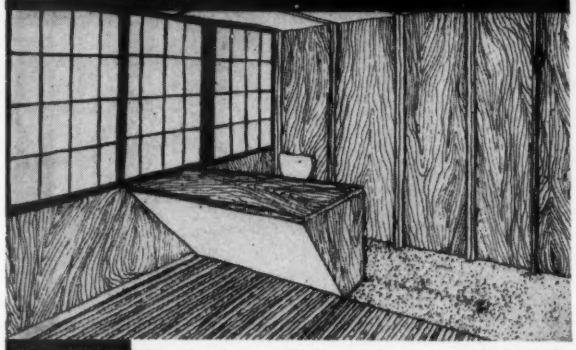

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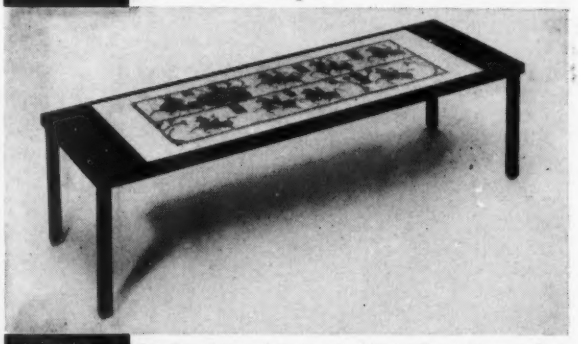

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MARKET, *continued from page 159*

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An ingenious typewriter wing manufactured by the Peerless Steel Equipment Co., 6600 Hasbrook Avenue, Philadelphia, Pa., answers the problem of how to increase desk surfaces required to hold the new electric typewriter.

Continued on page 163

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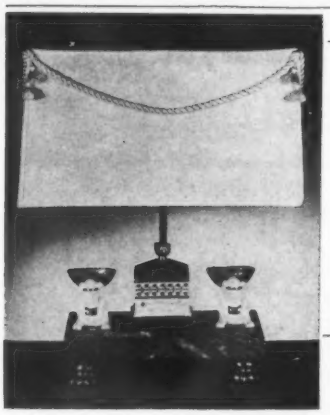

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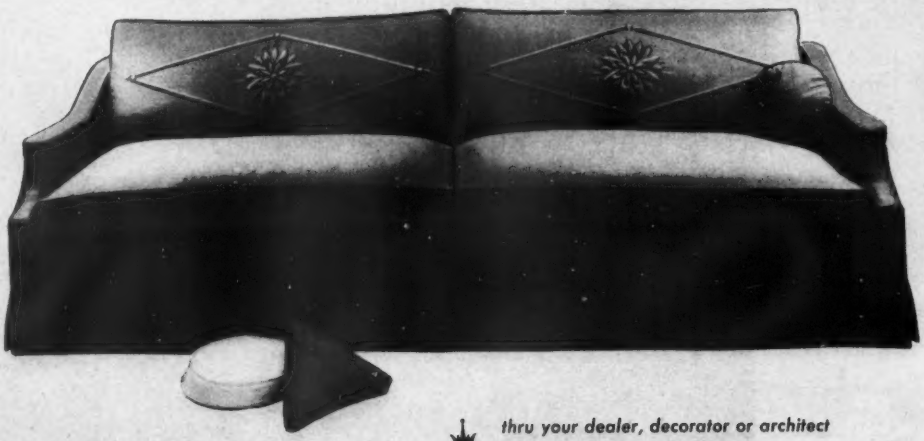

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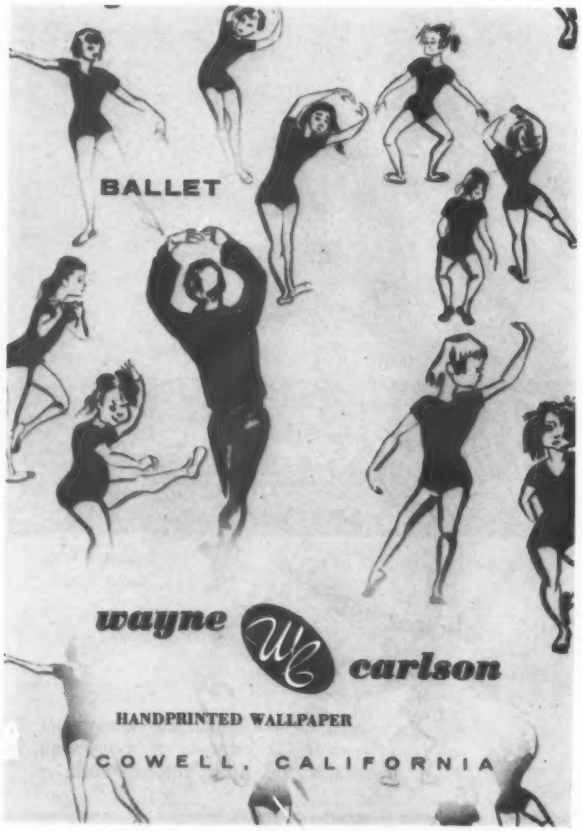

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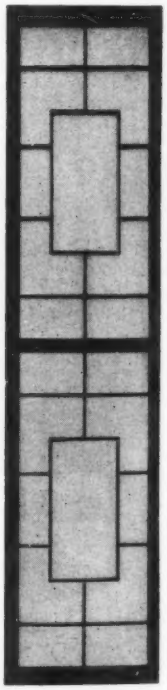

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MARKET, *continued from page 161*

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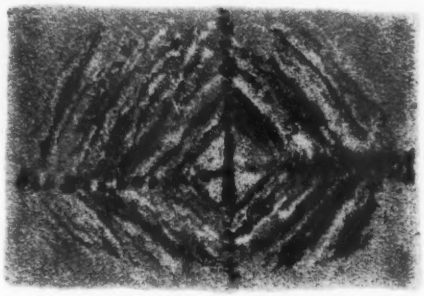
A rug design competition conducted in Finland by Bigelow Sanford Carpet Co., with the cooperation of the Finnish Society of Crafts and Designs, is part of the carpet manufacturer's continuing program to survey designers activity in various parts of the world. The resultant prize



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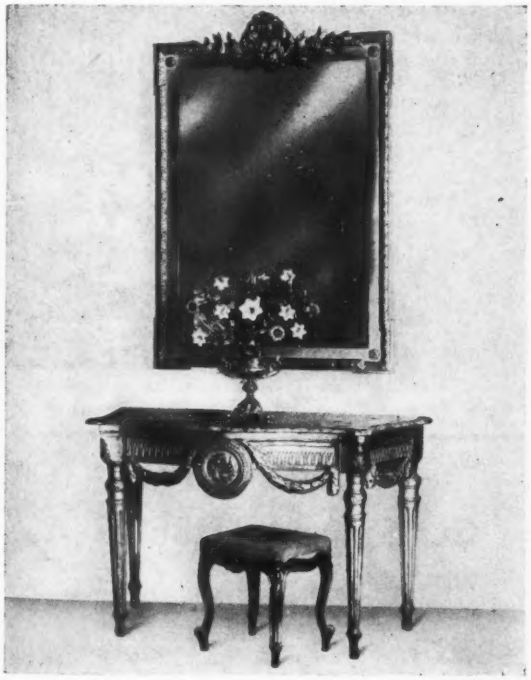

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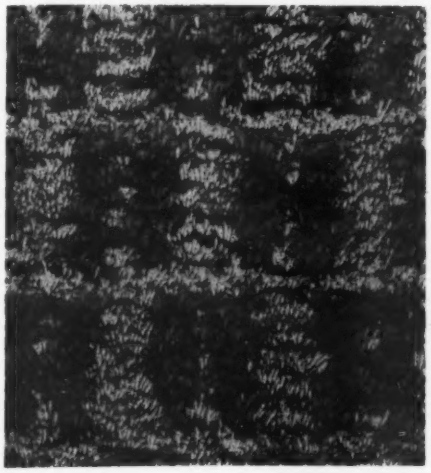
MARKET, *continued from page 163*

winning designs, judged by a jury consisting of Pierre Bedard, president of Parson's School of Design, and a committee of Bigelow-Sanford officers, are currently exhibited at the Museum of Contemporary Crafts through November 30, when later they will be shown in selected



museums throughout the country. Illustrated here are the first and second prize winners; *Blush,* an all-over design by Liisa Suvanto in bright orange, vermilion and electric pinks, and *Alladin* by Sirkka Autio-Polkkynen in burnt orange through a variety of reds.

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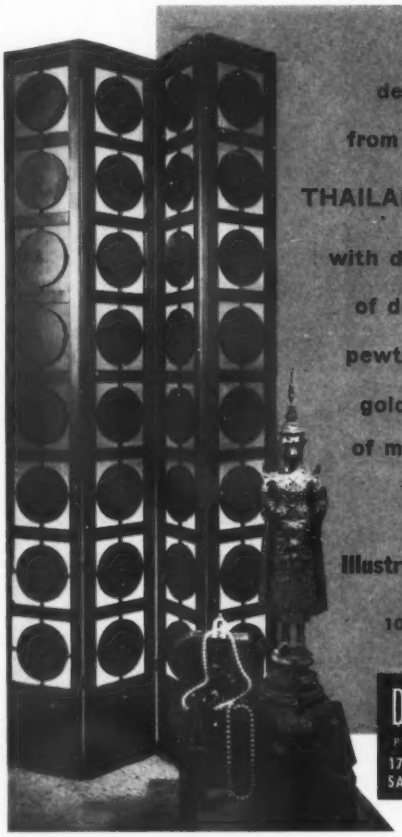

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Continued on page 168

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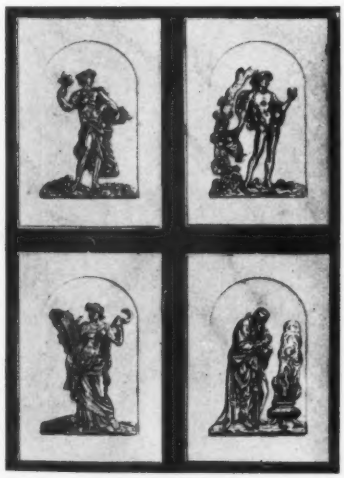

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MARKET, *continued from page 167*

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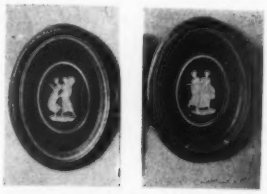

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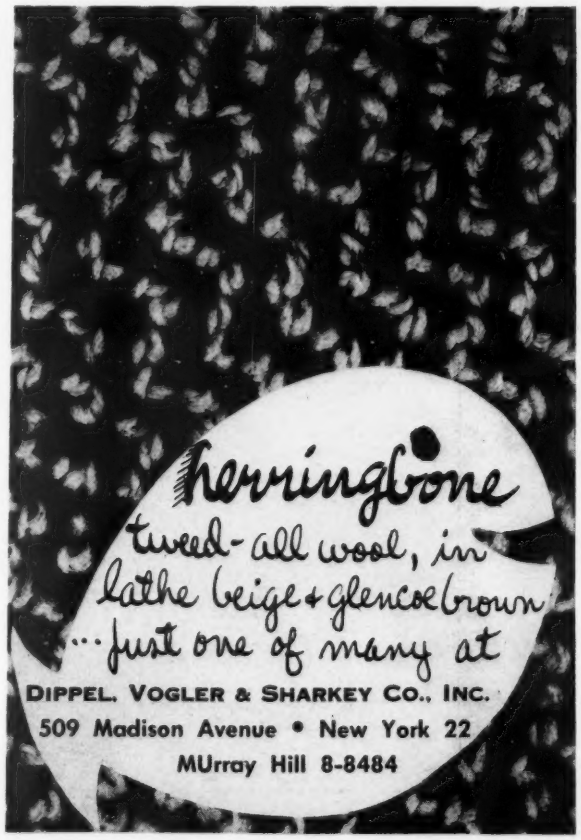

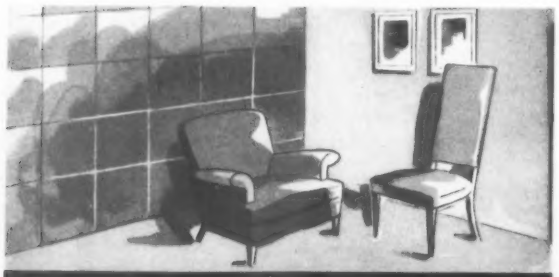

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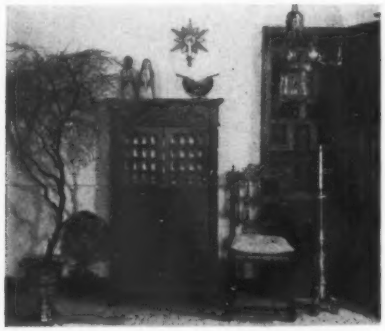
In line with the current upsurge in interest for things Spanish, Kean Associates, 140 East 55th Street, New York, has assembled an impressive new group of antiques from sunny Spain to intrigue and stimulate the desires of a discerning clientele. Outstanding in this latest shipment is a beautifully carved 17th-century cupboard (illustrated) with doors bearing carved decoration, open latticework at top and original wrought iron hinges. Also



included are several sets of paneled doors in old natural bleached woods which will make fabulous screens to flank a fireplace or form a wall. Included in the unusual accessories are the imported artificial plants — exclusively Kean's — looking most realistic potted to order (illustrated) in containers of your own choosing.

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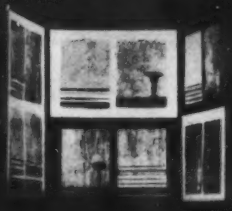

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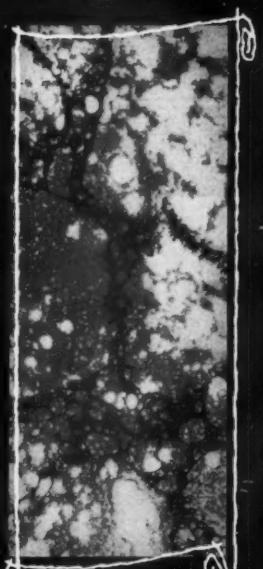

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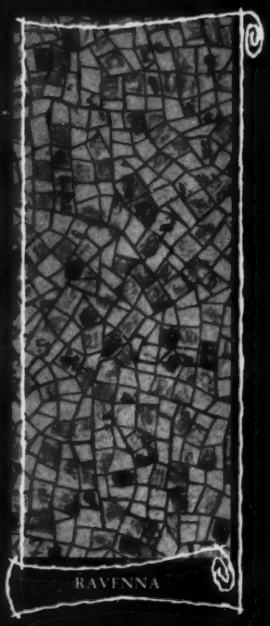

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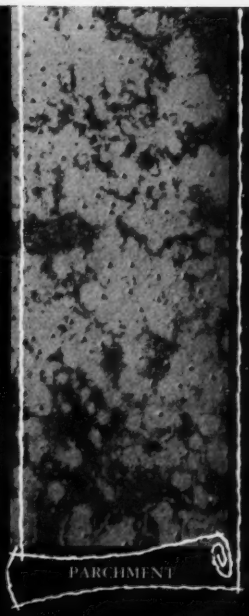

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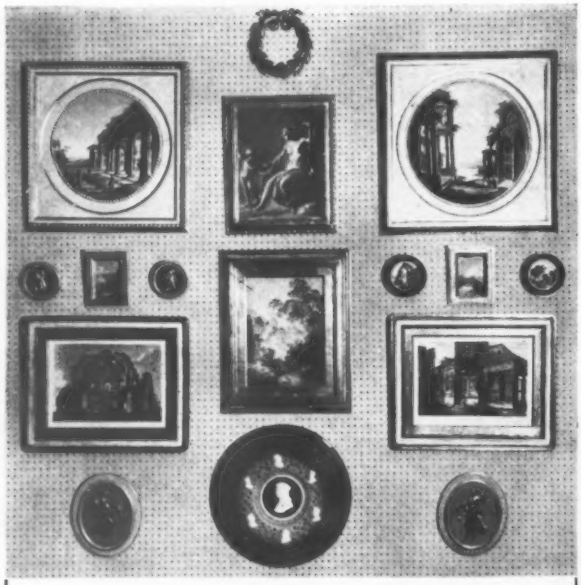

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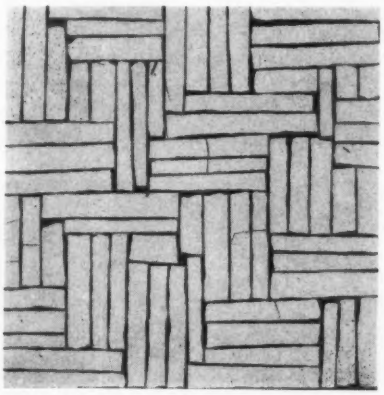

color marble laid in a mosaic pattern with a smooth tactile surface, conveying marble's traditional elegance; and *Merrina*, illustrated, with its contemporary drama of white and black contrast in a basket weave motif. All

Continued on page 174

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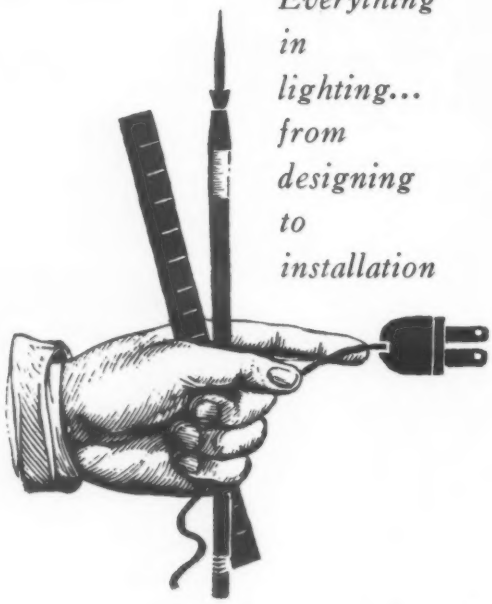

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MARKET, *continued from page 173*

the designs are hand-set to order in colors and sizes for application on both straight and curved surfaces. In addition to the new designs in marble, the firm offers a comprehensive selection of handpainted ceramic tiles available in original motifs as well as examples matching wallpaper and fabric patterns.

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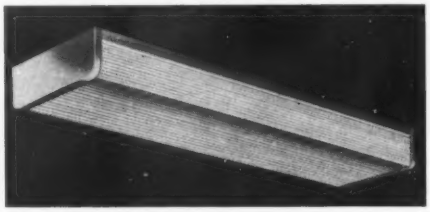

tribute glare-free light evenly in all directions, and it can be surface mounted singly or in continuous runs. Telescoping end pieces are precision engineered so that there are no visible installation screws, and the snug fit of the end pieces also prevents dust and dirt from collecting on the inner surface.

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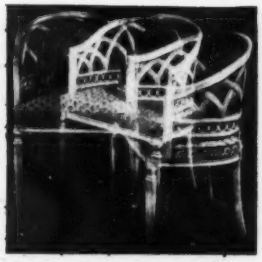

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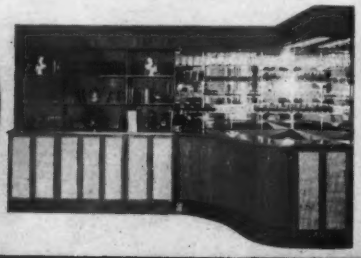

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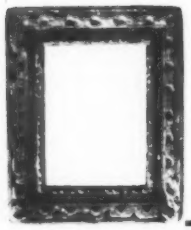

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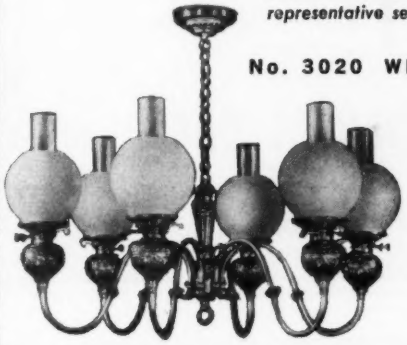

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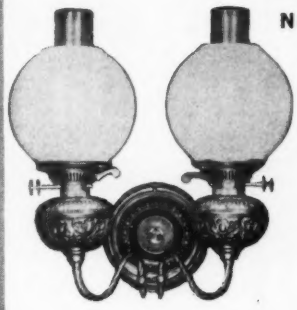

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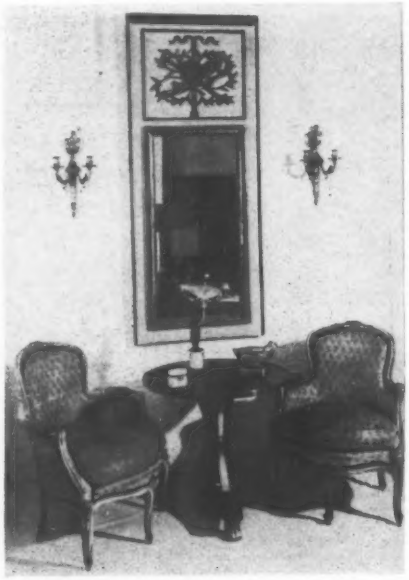

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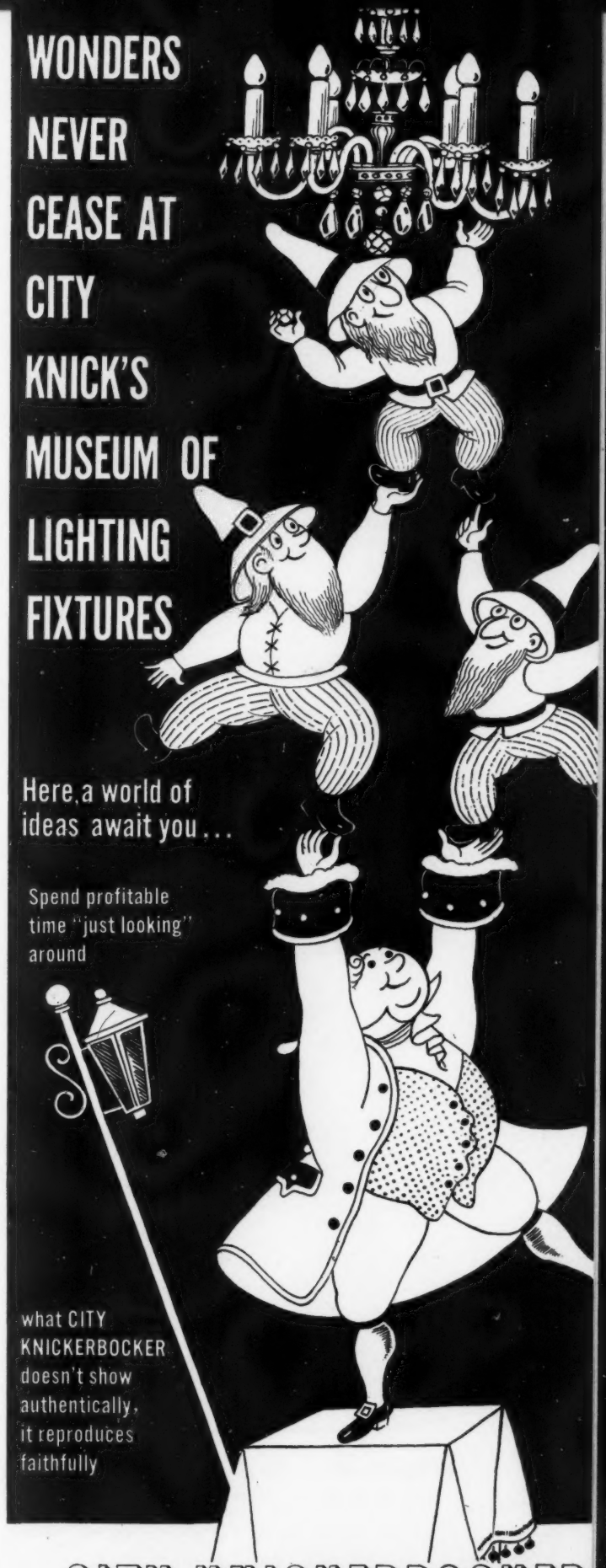

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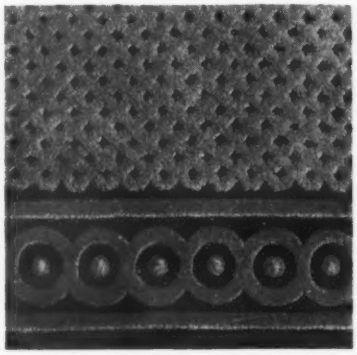

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A distinguished collection of furniture, fabrics, floor coverings and accessories is offered in the recently opened Marforth Showrooms, Inc., 200 Fourth Avenue, Pittsburgh, Pa. As factory representatives for an important group of manufacturers, the showroom is a subsidiary of the Joseph Horne Co. but operates as a completely separate entity and is open only to accredited members of the trade. Furniture manufacturers represented include Widdicomb-Mueller whose new *Origins* collection by George Nakashima is featured, with the cutting of each log into veneer and solid lumber personally supervised by the designer; Baker with highlights from the firm's limited editions furniture executed in rare woods, making it desirable to those wanting the finest; John Widdicomb with designs ranging from French Provincial to contemporary and including rich inlays and hand carving; Johnson Handley Johnson whose *Legendary* grouping by Virginia Conner Dick was recently introduced; and Michigan Seating Co. offering fine upholstered pieces characterized by custom tailoring by skilled hands. Floor coverings are from the Edward Fields collection with carpets available in any pattern and color and accessories are from Feika Imports with a wide variety of objects d'art, pictures and wall decoration. Rounding out the showing is a series of imported lamps created by European and Asian craftsmen.

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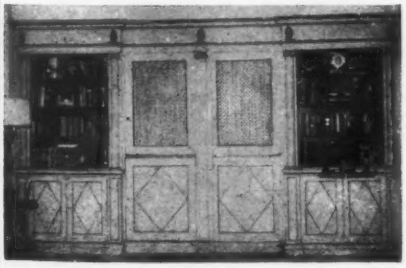

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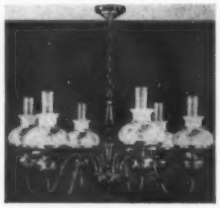
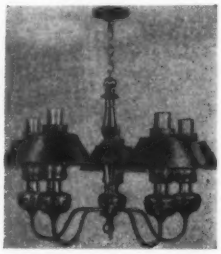
The nostalgic charm of the gaslight era is recaptured in a striking collection of oil lamp reproductions suitable for table, wall and ceiling at The Ruby Co., 129 West 27th Street, New York. The designs vary in both style and materials and include models of special elegance with handblown glass founts lightly decorated and adorned with cut crystal prisms, as well as simplified versions of





study lamps detailed in antique Flemish brass and enhanced with adjustable colored glass shades. A brass, 9 light, 2-tier chandelier, with off-white shades bearing floral decoration, makes a striking focal point for a Colonial dining room; and the floor lamps on view here are singularly handsome as intriguing extensions of the table designs available with glass globes or antique metal shades enhanced by pierced gallery decoration. The company offers a fully illustrated catalog and price list by request on your letterhead.

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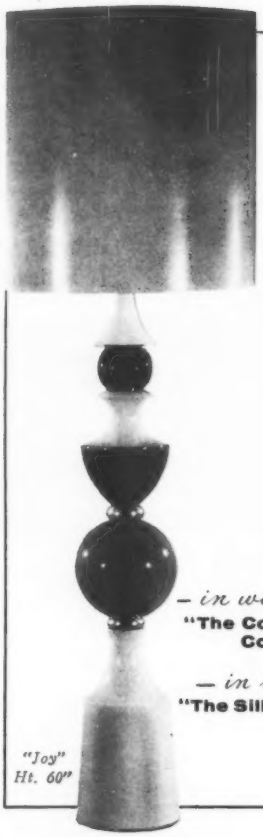

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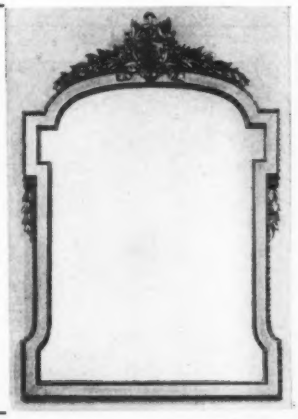

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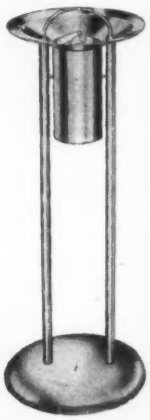


TRADE NOTES

New Trade Showroom

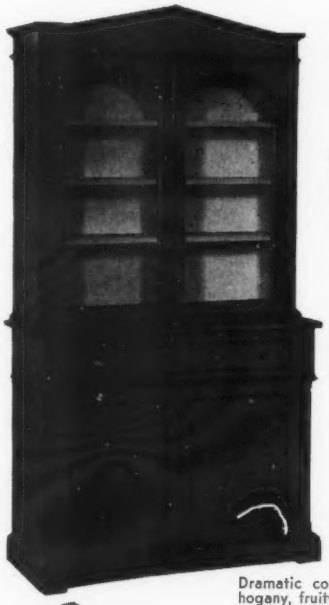
David Barrett has opened a new showroom at 27 East 61st Street, New York, where he is featuring a diversified collection of exclusive handmade wire furniture and decorative accessories.

Antiques Forum

The eleventh annual Williamsburg Antiques Forum to be held in Williamsburg, Va. has been announced for January 26-30 and February 2-6, 1959. Sponsored by Colonial Williamsburg, this year's forum will be devoted to a discussion of "Antiques for Historic Houses and Contemporary Homes." The complete program and details on registration can be obtained by writing The Williamsburg Antiques Forum, 201 Goodwin Building, Williamsburg, Va.

Elections by Floor Coverings Association

At the last meeting of the Floor Coverings Association election of officers was held, and last year's officers were unanimously reelected as follows: Alfred Sauer of Manuel Feldman Co., Inc., President; Warren McCagney of McCagney Carpet Co., Vice President; Mark B. Meyer of Gotham Carpet Assoc., Inc., Treasurer; David Frank, Secretary.



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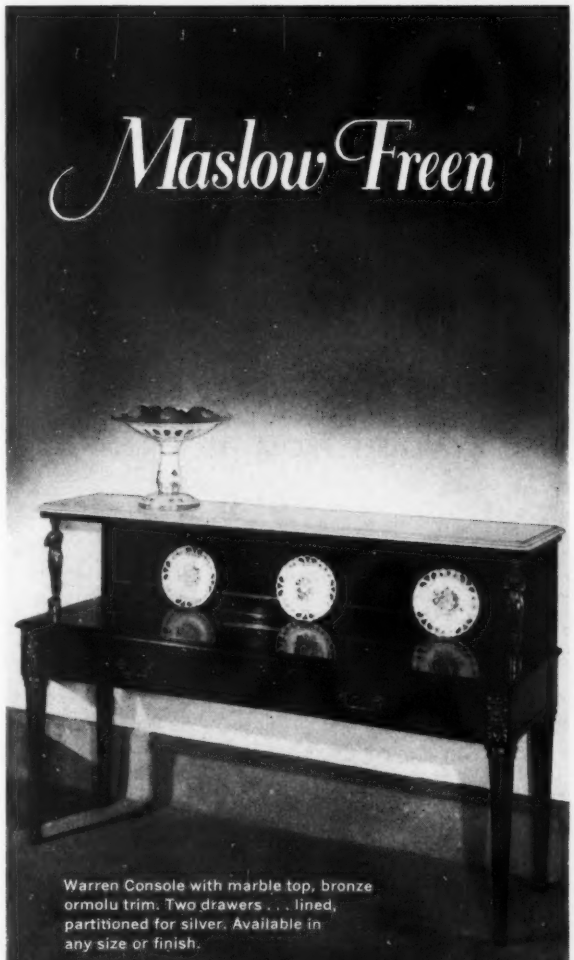

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Textile Exhibition

"New York is *The* Textile Town" is the name for a two months' exhibition opening on November 17th at the Union Dime Savings Bank, 6th Avenue and 40th Street. The show is designed to dramatize the scope of the many fabrics which make New York one of the great textile centers of the world and will include fabrics for the home, industry and apparel, as well as trims, fibers, yarns and chemicals. Thomas John is designer of the show, and the exhibition committee includes Greta Daniel, Associate Curator of Design, Museum of Modern Art: Edith Evans of *Living for Young Homemakers;* Eve Orton of *Harpers Bazaar* and Arthur Brin of Simplicity Patterns.

Dylan Opens Showroom

A new source for interior designers, Dylan Carpet, has opened a showroom at 140 East 55th Street, New York. Complete stocking and warehousing facilities of the firm offer immediate delivery service of exclusive carpeting such as textured velvets from Italy, custom imports from Japan and handmade carpets from India.

New Address for "Walldecor"

Accessories for Interiors Company (Walldecor) has moved its showrooms to 944 Third Avenue, New York (corner of 57th Street). The move was made in order to expand the firm's showroom facilities.

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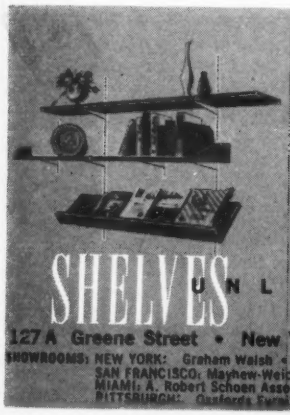

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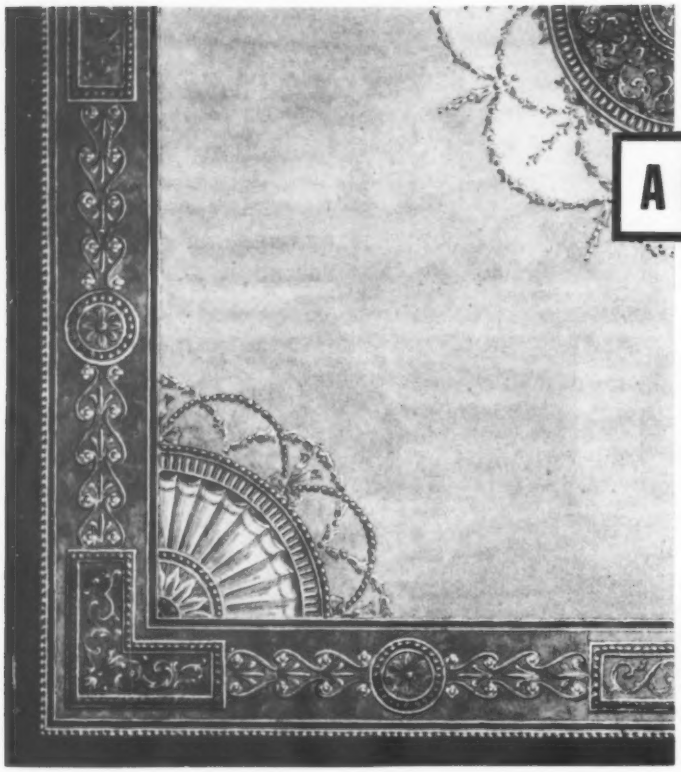

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Bruce Rogers in Jackson Square

Bruce Rogers, Inc. has opened showroom space at 15 Hotaling Place in the Jackson Square area of San Francisco. In addition to the firm's extensive collection of handwoven cottons, the showroom represents such outstanding lines as Mauretania Fabrics, Arundell Clarke, Puget Sound Designs and Bill Keliehor Designs.

Brown-Saltman in New York

"Variations," the convertible modular line of furniture of Brown-Saltman of California is now available to the trade in New York at the showrooms of A. H. Stiehl Furniture Co., 28 West 20th Street. The collection was designed by Martin Borenstein and consists of a limited number of components which can be assembled into hundreds of combinations and variations.

A. H. Lee's New Design Consultant

Derek Lee, president of Arthur H. Lee & Sons, Inc., 501 Madison Avenue, New York, has announced the appointment of Margaret D. Nelson as Design Consultant for fabrics, rugs and trimmings. Miss Nelson is a member of the Board of the New York Chapter of the A. I. D., and past president of the National Home Fashions League, Inc. She has been associated with some of the outstanding decorating shops and was formerly director of the Decorating Department of Neiman Marcus.

Hadleigh inc 412 East 59 St., N. Y. 22, PL 9-5635

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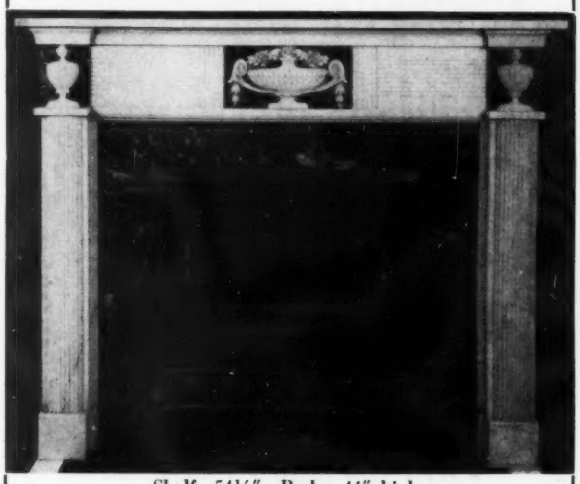

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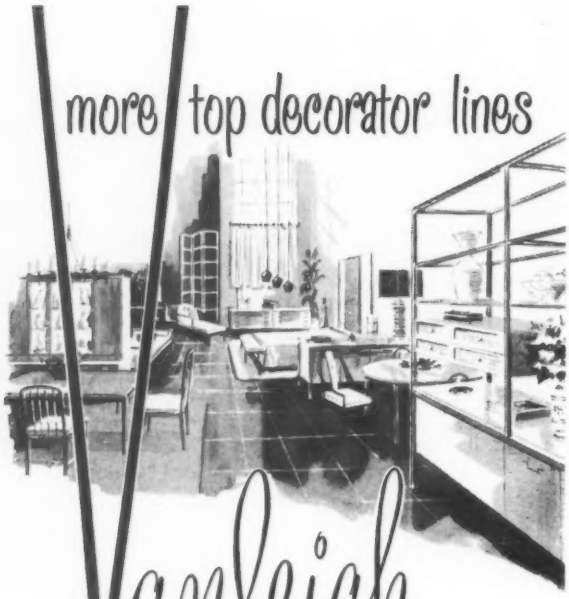

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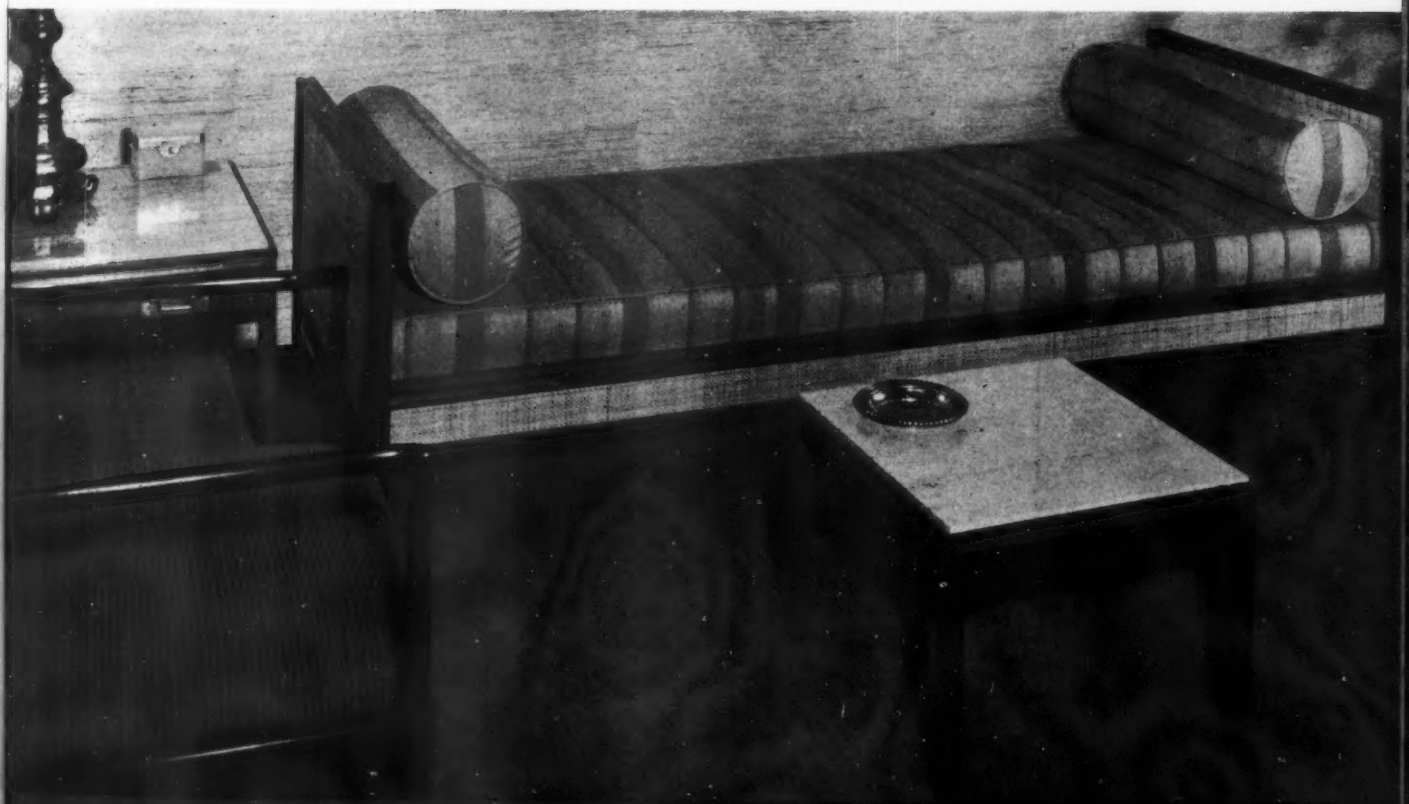

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1. The names and addresses of the publisher, editor, managing editor, and business manager are:
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Harry V. Anderson, 151 East 50th Street, New York 22, N. Y.
John Hay Whitney, 630 Fifth Avenue, New York 20, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
John Hay Whitney, 630 Fifth Avenue, New York 20, N. Y.

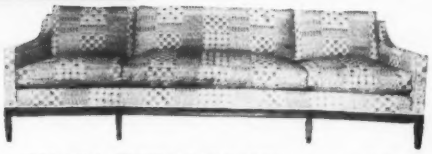
4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security hoders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

AUGUST R. PASSETTI
Business Manager

Sworn to and subscribed before me this 25th day of September, 1958.

SHERMAN R. EMERY
(My commission expires March 30, 1960)

what's new at *Carlisle?*



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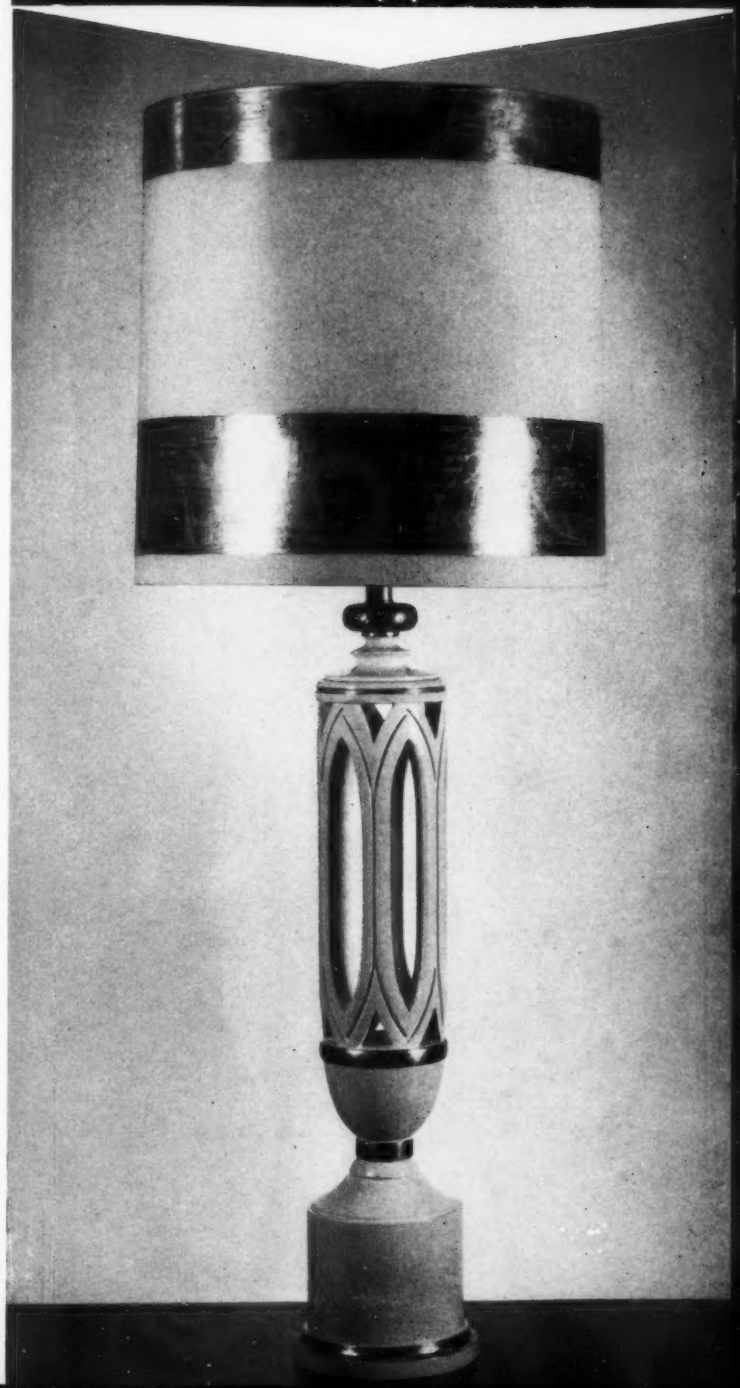

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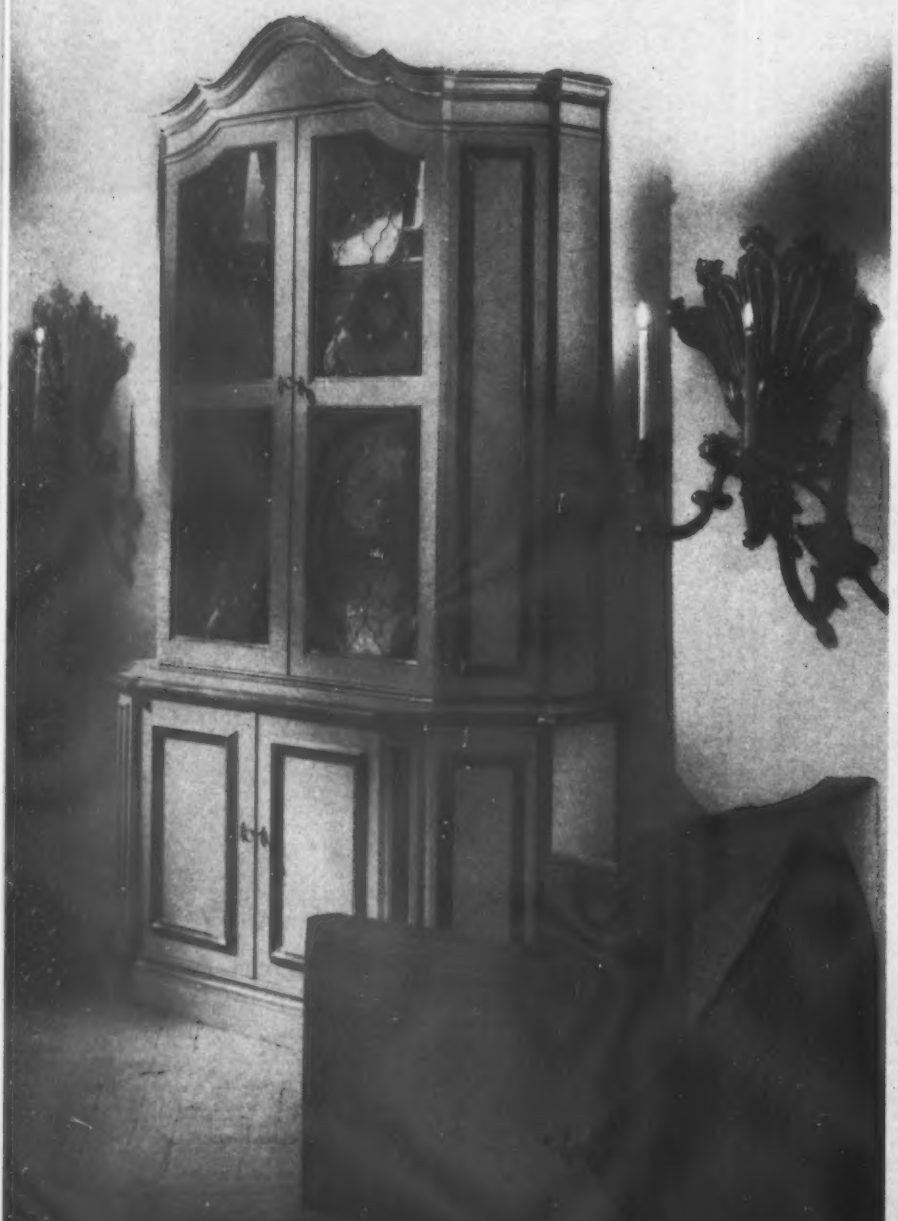

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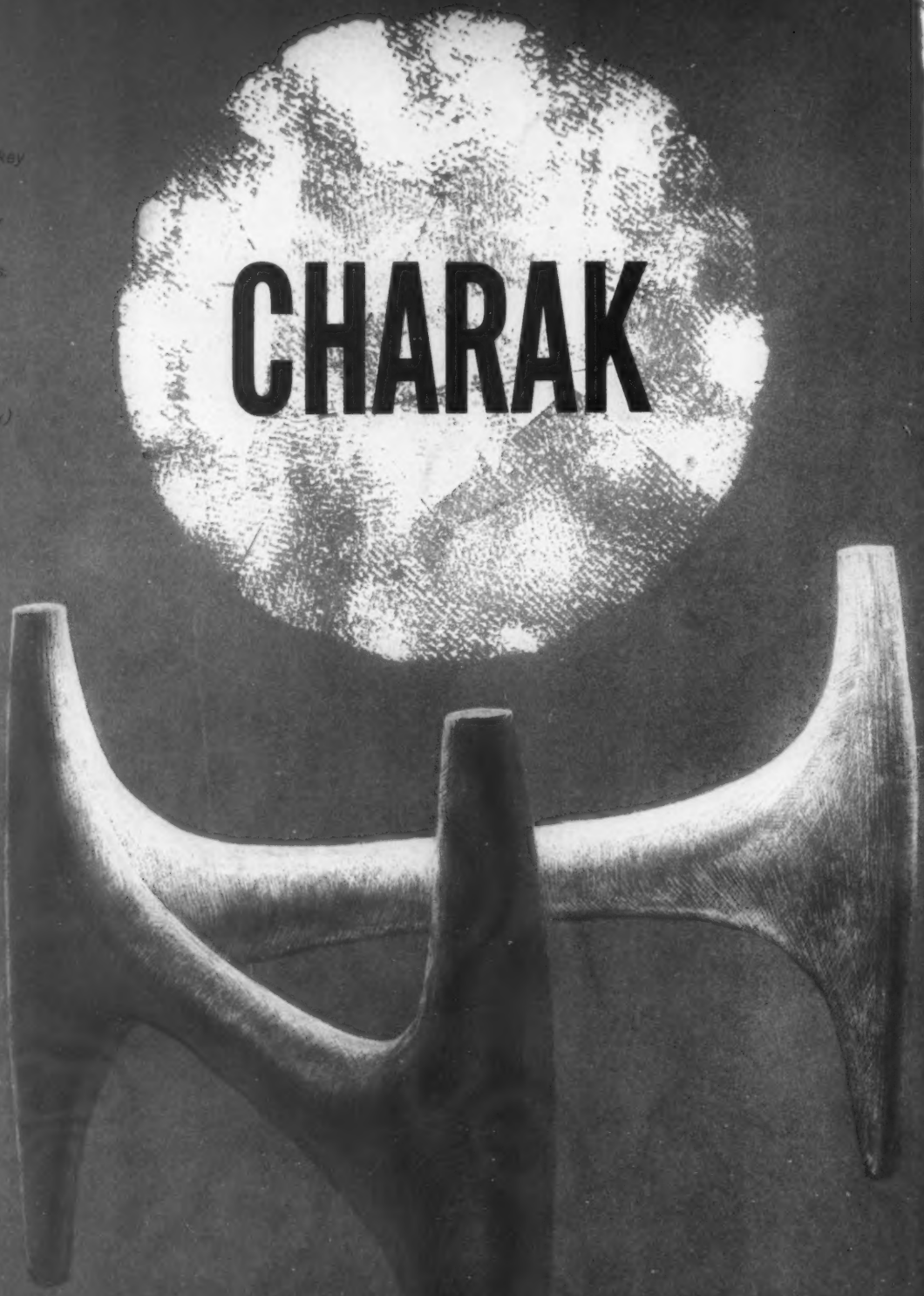

good taste knows no period